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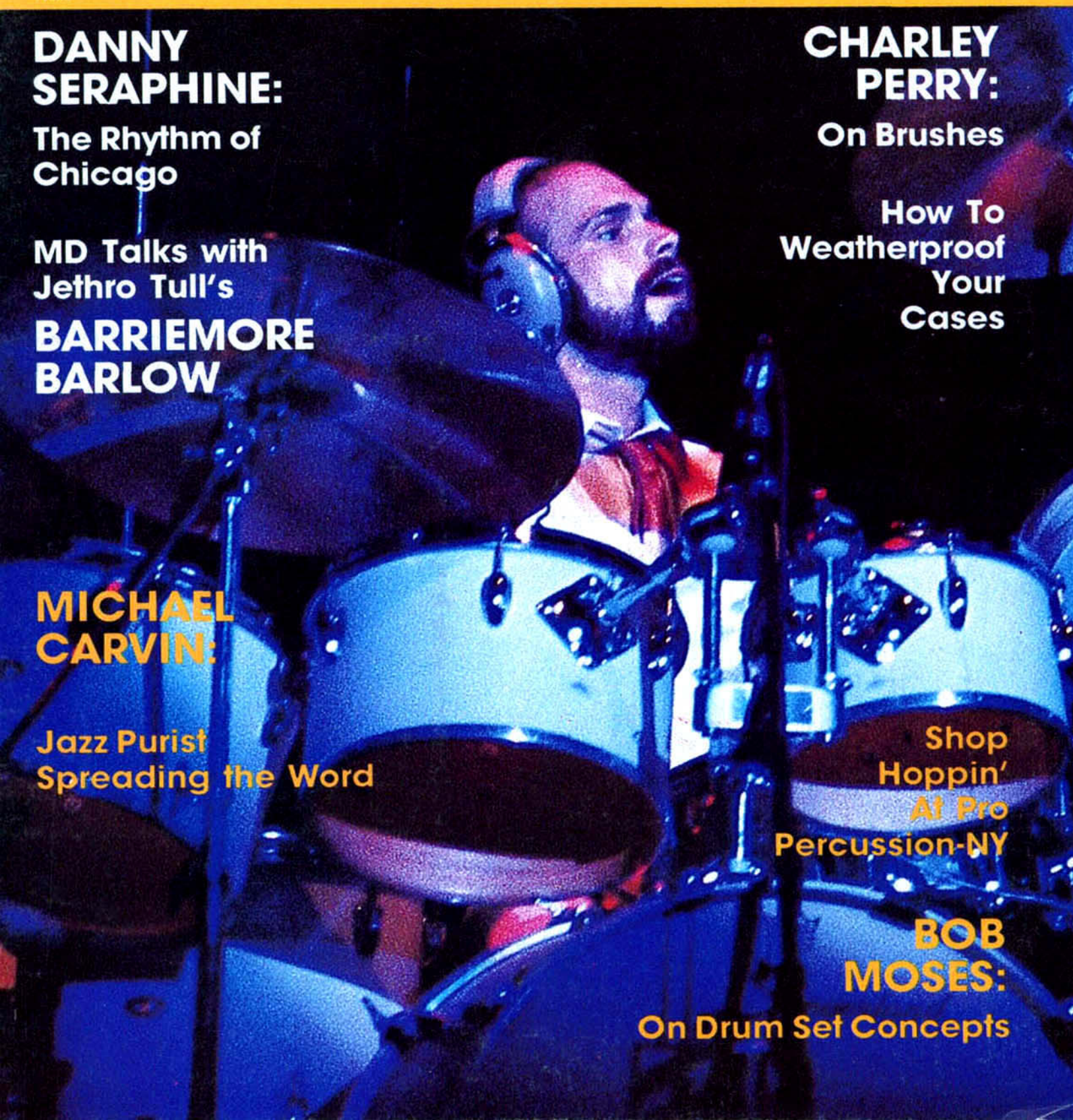


DANNY SERAPHINE:
The Rhythm of Chicago

MD Talks with Jethro Tull's BARRIEMORE BARLOW

MICHAEL CARVIN:
Jazz Purist Spreading the Word

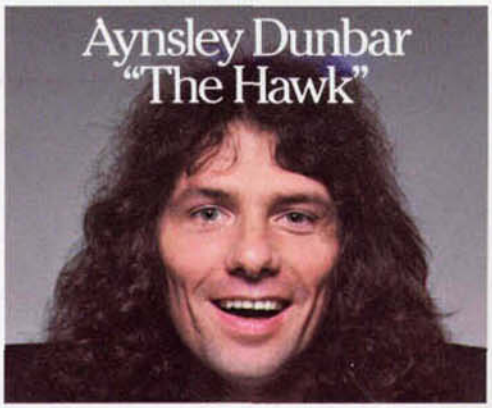
CHARLEY PERRY:
On Brushes

How To Weatherproof Your Cases

Shop Hoppin' At Pro Percussion-NY

BOB MOSES:
On Drum Set Concepts

The Hawk's pet drums.



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Danny Seraphine and Chicago have come a long way. Always experimenting, always growing, Seraphine has managed to keep his performances fresh, adding new sparks to the legendary Chicago style. Seraphine reminisces about his years with Chicago and early teachers that helped build a foundation for his continued development as a musician. **12**

BOB MOSES

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EDITOR'S OVERVIEW

This issue of *Modern Drummer* is especially meaningful for us because it marks the end of our third complete year of publishing. Those of us involved with MD have experienced three years of hard work and growing pains. And yet, they have been three of the most totally fulfilling years of our lives. We were fortunate to accomplish something that isn't easy in the modern publishing world; launching a national magazine with hardly any initial circulation, virtually no advertising, and insufficient cash to see it through that bleak stage.

Individuals with more publishing expertise advised that it was sheer lunacy to attempt getting MD off the ground. How could we be sure drummers wanted their own magazine in the first place? Well, we went ahead despite it all. We soon realized that everything they said was initially true. For awhile, we were never sure there would be a next issue since we had to rely on the income generated from the previous issue to finance the next. We stood prepared to return money to early subscribers at anytime, with an apologetic note. To say that MD was a high anxiety venture during its first year is a genuine understatement.

The magazine had originally been planned as a newsprint tabloid. The magazine format (a much better looking product, but three times more expensive to produce) was adopted at the very last minute. It was a decision we've never regretted. Our premier issue ran at a mere 3,000 copies. We remember remaining with the printer throughout the entire night to watch the first magazines roll off the presses. Only about half of those 3,000 magazines were actually destined for paid subscribers. The rest were mailed free to anyone even remotely related to the percussion industry.

Most advertisers understandably took a wait and see attitude. No established company likes to tie in with a fly by night. It's interesting how that issue, with 28 solid editorial pages, little advertising, and no graphics to speak of, has since become the most in-demand issue in the history of the magazine.

We were forced to quickly learn a great deal about publishing survival. It was a time of intense determination. Long days often ran into equally long nights. But in retrospect, it was the ultimate education. It compelled us to assemble the finest editorial package we possibly could. It's a policy we've consciously attempted to maintain ever since.

Today *Modern Drummer Magazine* is in every corner of the U.S. and over 40 foreign nations with a total readership exceeding 35,000. Advertising has grown from the six daring firms who took a chance with the first issue, to all the major percussion people in the country. We've seen those 28 pages grow to nearly triple that amount. We've seen the development of a national network of correspondents, and the formation of a top-notch 25 member Advisory Board. The magazine has grown from a quarterly to bi-monthly publishing schedule. The magazine is now available at more than 600 drum shops and music stores, and at record shops, bookstores, libraries and newsstands across the country.

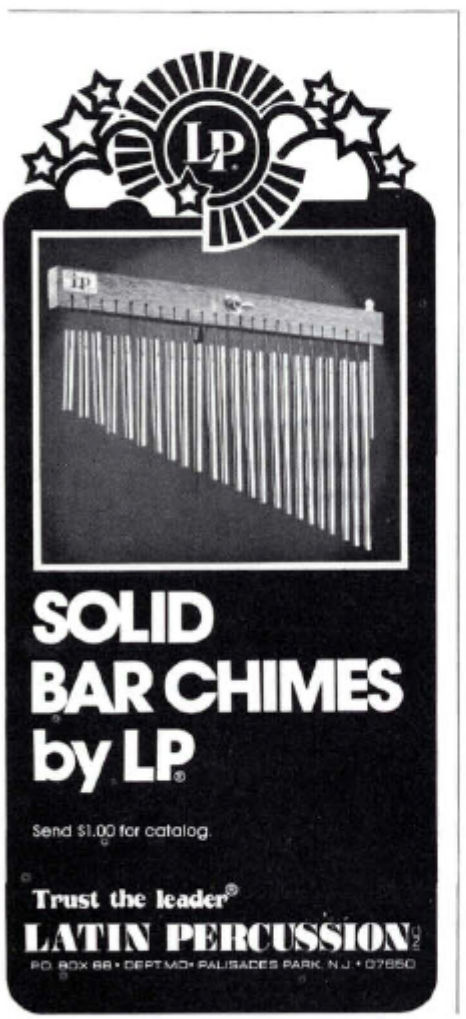
Our thanks to those readers who believed in us then and to our new readers. Likewise, to the advertisers who ultimately came on board, and stayed. Together, we've been able to open a line of communication between a thriving industry and an information deprived musician. A liaison which did not exist before. And therein is perhaps the most meaningful accomplishment of all.

RS

READERS PLATFORM

The future of the drumming profession worries me when I read articles such as your "Shunning Bach For Rock." The history of professional drumming and the success of such throughout the centuries has been one of serious study and discipline, imparted to the student by a master drummer. The student/apprentice has never dictated to the teacher what will or will not be learned. Perhaps the key does lie with the student since he or she has hopes of becoming a pro someday. If that student is intelligent enough, a master drummer will be found who can provide something more meaningful than a garage bund environment. Who needs to pay good money for that?

JACK GILFOY
INDIANAPOLIS, IN



I'm a professional bass musician and I get a lot out of reading *Modern Drummer.* The magazine has helped me to understand my rhythmic partner — the drummer. One day, I hope to obtain the same rank of respect as Steve Gadd, Bernard Purdie, Elvin Jones and Ralph MacDonald. Reading the articles in your magazine keeps me going when the politics of the music business makes me want to quit. *Modern Drummer,* along with my family and friends helps me to believe that I can make it.

WAYNE PITTMAN
WEST MEDFORD, MA

An alarming number of drummers have apparently come to the conclusion that "formal training cancels out natural ability." What an unfortunate attitude for any aspiring musician to adopt!

Most commencing drum students do not possess bundles of natural ability and at the time of commencing their training have probably never hit a drum or even held a drumstick. They like the "idea" of becoming a drummer but will need to be taught everything from count-in to coda. Many of this group drop out when things get a bit difficult. Some do become competent trained performers and fill useful roles in our percussion society. A small percentage have a latent sense aroused as they progress and may join the ranks of dedicated, devoted, progressive drummers and percussionists. In this tiny band are those people who have sat down and tried to work out every drum pattern they've ever heard. They have probably fiddled around with sticks and beaters from the first time they could get hold of them. In the absence of sticks and drums, hands and feet were all they needed. Many of these people could and do make the top without any help at all ... but with help, with expert assistance and direction, these people will add to their "ear playing" the ability to "read like lightning." They'll be able to handle any technical problem and still have all the natural feel they started out with.

Musical education need not be "drum figures crammed down your throat." If you've got "it" to start with, training will make it even better.

GARY MONTGOMERY
CAIRNS, AUSTRALIA

I enjoyed your August/September issue and the articles on Billy Cobham and the second part of the foreign drum company report. Another eye catcher was "Shunning Bach For Rock." I would also like to compliment Andrew Sobczak for wanting to see drummers Neil Peart of Rush and Graham Lear of Santana. To add to the list, I would like to see Peter Criss of Kiss and Gil Moore of Triumph. Both are excellent soloists.

ACE CUNNINGHAM
BELLEVILLE, ONTARIO, CANADA

Your August/September issue was outstanding, especially Bill Meligari's article on "The Gladstone Technique." I would be interested in seeing a follow-up to this article dealing with the application of the Gladstone technique to the "double" stroke.

I also have some comments on snare drums. With all due respect to Thomas LaFlame, his suggestions on what to do when "no replacement snare is available" are not particularly feasible. For instance, a set of six, 36" gut cello strings cost at least $60.00. Quite a price to pay for a set of snares. A better idea is to visit a sporting goods store that re-strings tennis rackets. In such a shop, I purchased 33 feet of gut for $25.00. An even better buy are nylon tennis strings. 24 feet of this cost me $8.00.

FRANK KOFSKY
EL CERRITO, CA

Thank you so much for sponsoring me at the Ludwig International Percussion Symposium. I found it to be a rewarding experience which I will benefit from both now and in the years to come.

As a student of J. C. Combs, I'd heard quite a bit about some of the clinicians long before I learned I would be able to attend one of the symposiums. I was fascinated by what I heard about them, and by attending the symposium, I discovered that they are even more fascinating and informative than I had imagined.

Once again, thanks a lot for the help and perhaps we'll see each other in New York at the P.A.S. Convention.

GARY GIBSON
WICHITA, KS

I am an avid reader of *Modern Drummer* magazine and have just finished reading your article about Billy Cobham, by Cheech Iero. It was interesting and informative. Billy Cobham is my idol. What a great drummer. I really appreciated that in-depth interview.

JOE BUSH
ORLANDO, FL

continuedonpage11

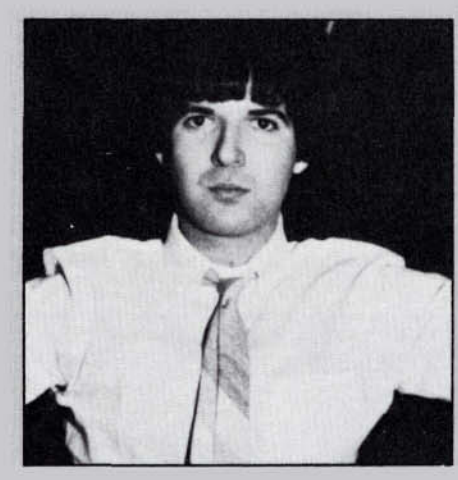
ASK A PRO

CLEM BURKE of "Blondie"

QUESTION: Since Blondie has become such a hit, do you now endorse Premier Drums?

GENE NAZARI
LINCOLN, NB

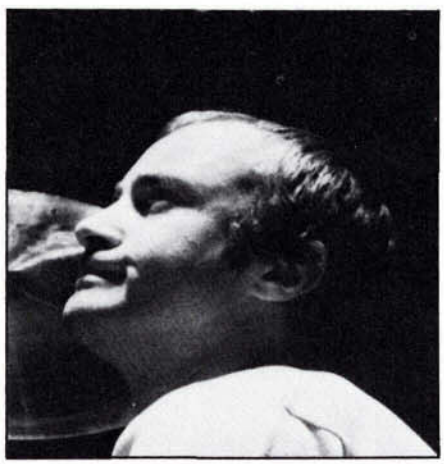
ANSWER: I wanted Premier and do have an endorsement with them. If I didn't want Premier Drums, and they wanted to give me a thousand drums, I wouldn't use them. I like the idea that they're English drums. I like England a lot, it's our second home in a way. We've had a lot of success there. I got them because they were English, and they were very good drums. The ones I use are called Resonator *drums.*



PHIL COLLINS

QUESTION: Is it true that you do not read music?

EDGAR M. RAHENKAMP
HARTFORD, CT



ANSWER: Between the ages of 13 and 16, I had lessons on and off with a couple of teachers. I was actually getting to a point where I was becoming pretty good at reading. Then I stopped the lessons because it was too far to travel and the other teacher I was studying with died. I always felt obliged to do it rather than wanting to do it. I always knew I should learn how to do it if I was going to play the drums for a living, but that was before I actually started doing it for a living. I can read piano music when it comes to playing chords on the keyboard, but as far as drum music is concerned, I never really followed it up. I could probably find my way around a chart eventually but it's not something I could do fluently.

photo by
Lisa Tanner

CARMINE APPICE

QUESTION: When you cut "Do Ya Think I'm Sexy" with Rod Stewart, did you have the main say on the mixing of the record in regard to having the drums stand out as the lead instrument and also on the disco version which is more souped up?

RALPH TRUSSELL
PITTSBURGH, PA

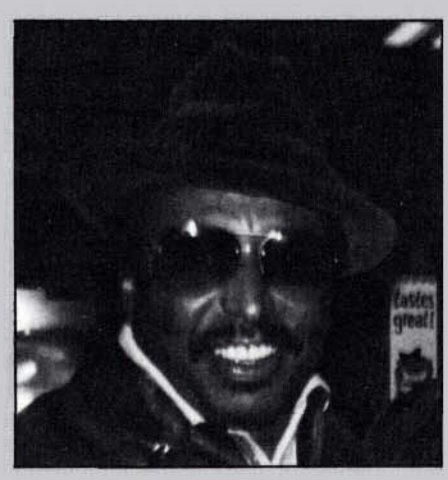
ANSWER: The disco version I didn't have anything to do with. The nature of the song, which is a disco rock based song, calls for the drums to be the loudest instrument. Then the bass, which is part of the rhythm section, and then the vocals with the chords sitting behind the bass and drums. The nature of that kind of song suggests the bass and drums be up front. I did have a lot to do with the recording of the drums. Andy Johnn and I basically got the drum sound. And then, upon mixing it, I was there and I did tell them what I thought the drums should sound like. I remember on that particular song we had to bring the bass drum up more. It was my option, so when we mixed it I suggested it, and we did it that way. So actually it was half and half.

CHICO HAMILTON

QUESTION: I've seen you play on many occasions, and your style is truly unique. My question is why do you keep your ride cymbal so low? Is your seat set up very high or is your cymbal really that low? Are you comfortable in that awkward position?

DAVID JOHNSON
CLEVELAND, OH

photo by
Cheech Iero



ANSWER: Different strokes for different folks. You're right, I do play different, but that's how I feel about the instrument. It is totally impossible for any two drummers to play alike. You might have short legs, I might have long arms, or whatever. What's good for me might not be good for you. I play it that way because it's comfortable for me. The sense and the logic behind the lower position of the ride cymbal is that it's easier to hold your hands and arms down than it is to keep them raised. I've found that most drummers who play with their arms raised in the air, tire, and consequently their time drops. They don't last that long. I've been holding mine down and I've been on the scene quite awhile!

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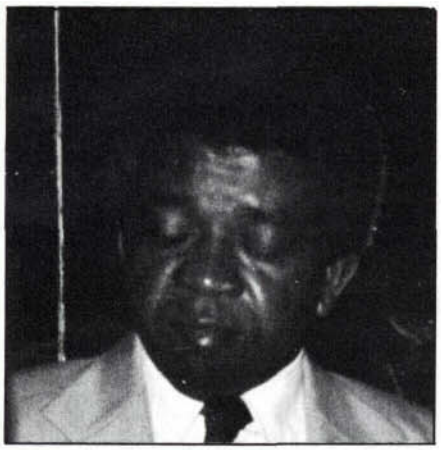

FRANKIE JONES

QUESTION: You have been a mainstay with saxophonist Houston Person's organ trio for a number of years. What do you feel is important for the drummer to keep in mind when playing with a keyboard man the caliber of Sonny Phillips?

BEAU HOADLEY
PHILADELPHIA, PA

ANSWER: The main thing to keep in mind when playing with Houston and Sonny is to keep your thoughts on the time, because Sonny is capable of playing off the meter by using syncopated phrases and then coming right back into it. So if you're not really listening, you'll get all messed up and fall into the other meters they're using as variations.

JOE MORELLO

QUESTION: I am wondering if you can help or advise me. I am having trouble with my timing and creativity, and I would like to go back for some lessons. I have tried improving my timing and creativity by myself but I'm not sure if I am going about it the right way. I really need your professional assistance or criticism. How could I contact you for some lessons?

DENNIS GIAMO
BLOOMFIELD, NJ

ANSWER: Your timing and creativity can both be restored, if you had it to begin with. I am not a commercial drum teacher, therefore before I take on a new student I have them come and I evaluate them first. This is done at no cost. An appointment can be arranged by contacting: Dorn and Kirschner Music, 1565 Union Ave., Union, N.J. 07083. (201)687-7700.

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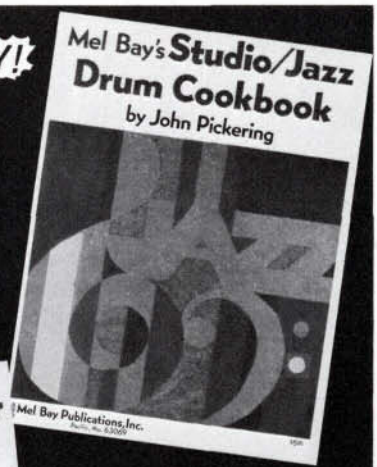

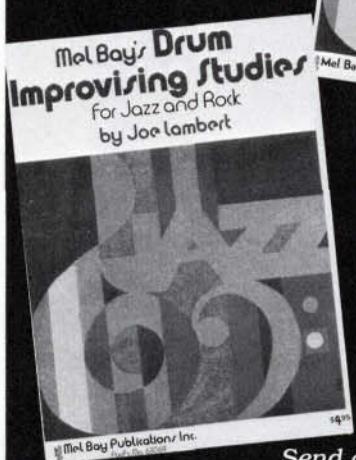

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Q. Could you please tell me where I can get four lugs for my Camco drums?

D.B.
Gainsville, FL.

A. Although the old and the new lugs for the Camco drums look the same, don't let their appearance deceive you. The old Camco lugs are of a slightly different dimension than the ones now being manufactured. For information on Camco drum parts, write: Camco Drum Co., 1716 B Winchester Rd., P.O. Box 1716, Cornwell Heights, PA 19020.

Q. In *Modern Drummer's* July '78 issue, the interview with Ed Shaughnessy, he mentioned that he sometimes uses Maestro microphones that fasten to the head. Could you tell me a little about them and what company makes them?

P. B.
Chicago, IL

A. The microphone Ed referred to is the Maestro Drum Transducer, *which attaches to the drum by a stickv backing. This acts the same as a small guitar transducer which picks up vibrations near the bridge of the instrument. These* Drum Transducers *are often run through special effects, and controlled by a foot pedal near the hi-hat. The Maestro* Drum Transducers *were distributed by Norlin Music, however they were discontinued in 1975.*

Q. I've purchased a set of used Zickos plexiglass drums. But the trouble is some parts are missing, and I can't seem to get hold of the company. I've written to the company four or five times but no answer. Could you help me in finding out if this company still exists?

M. W.
Livermore Falls, ME

A. Zickos is still alive and kicking, and making the same product line. Since the Zickos Corporation no longer has a secretary, correspondence unfortunately goes unanswered. For information concerning parts and accessories call: (913) 888-9292, and ask for Mr. McCraw.

Q. What is a *Super X* muffler?

S. G.
Spokane, WA

A. Manufactured by the Rogers Drum Company, the Super X *muffler clips to the exterior of the rim. This external device may be used in multiples for those drummers who want to eliminate the ring but not the sound of their drum.*

Q. I would like to have the freedom to practice as long as I want, and at any time. Is there a way to cut down on the sound of my drums?

L. S.
Royal Oak, MI

A. Extensive muffling chokes the drums, therefore many drummers use Drum Mutes, *which enable you to get the same feeling out of the instrument while cutting down on 90% of the volume.* Drum Mutes *are available in 12", 13", 14", 15", and 16" sizes. The 14" size retails for around $35.00. For more information I suggest you write to: Quiet-Tone Drum Mutes, 136 West 46th St., New York. New York 10036.*

Q. I know what a tambourine is and how to play it, but what in the world is a tamborim?

M. T.
San Antonio, TX

A. The tamborim looks like a small tambourine without the jingling metal discs. The tamborim is played with a slick striking the head, while the middle finger of the hand holding the instrument controls the tonality by adding pressure against the head from the underside.

Q. What are Shiro-Gashi sticks made of?

T. S.
Middleburg, South Africa

A. Shiro-Gashi translated from Japanese means White Oak, which is the wood used to make these drumsticks. The original Pro-Mark handmade drumsticks are made of Shiro-Gashi.

Q. In Cheech Iero's article Zildjian II, Lenny DiMuzio stated that the bow of a cymbal had alot to do with the pitch of a cymbal. How does the up-turned edges of a Chinese cymbal effect the sound?

E. G.
Dallas, TX

A. According to MD Advisory Board member Len DiMuzio, the Chinese or Swish cymbal's upturned edge automatically alters the sound because it destroys the beauty of the vibrating frequencies. Thus, the turned up outer edge gives it a raspy, ash can sound. However the "total" sound of the Swish is determined by the cup size, the taper, the weight factor, and the turned up outer edge. "We don't intend for it to abide by the theories of other cymbals, because the Swish cymbal is a completely different animal," said DiMuzio.

continued on page 59

Ever Wonder What We Pay An Artist For His Endorsement?

Many drum companies pay thousands of dollars annually to have an artist endorse their product. However, we at Pearl believe that an endorsement given by an artist has far greater meaning and value than one which has been purchased. Over 100 respected names in the percussion world currently endorse Pearl Drums without financial gain*, for one reason...product performance. We listen to the artist and respond to his needs. As a result, Pearl Drums have and continue to earn these endorsements. We feel that says a lot... about our products and about the artists we're proud to be associated with.

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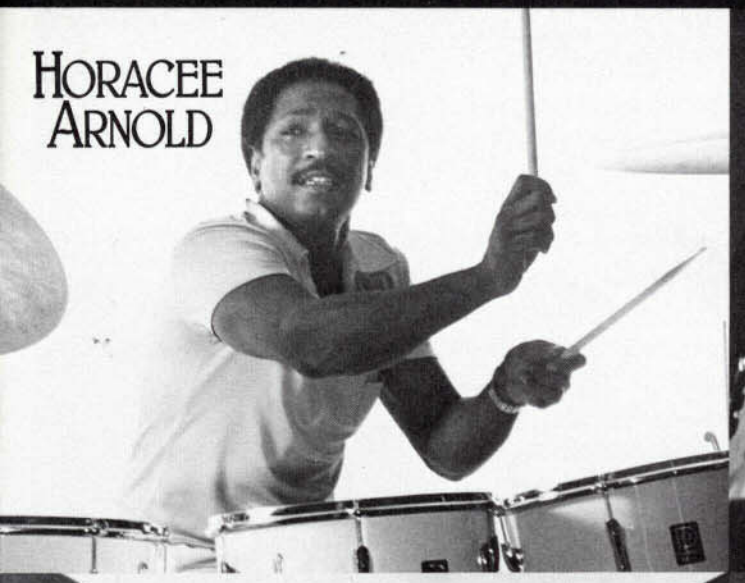

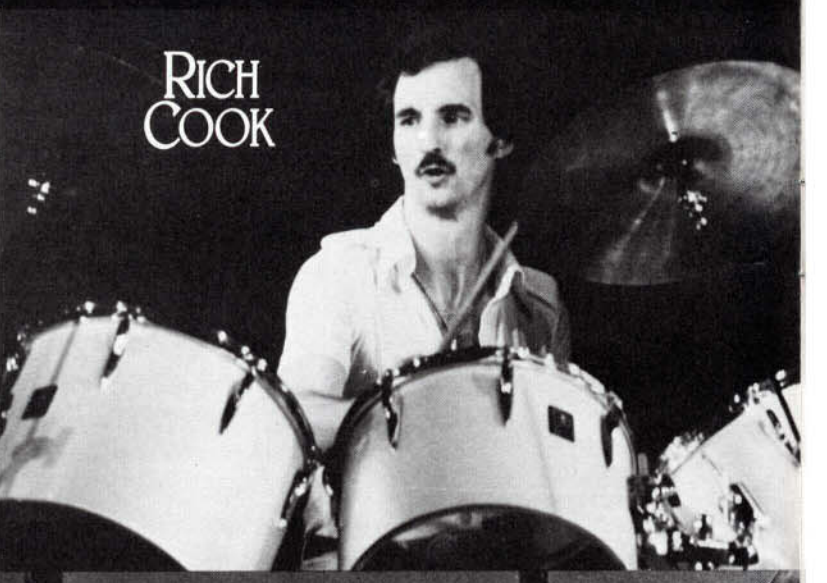

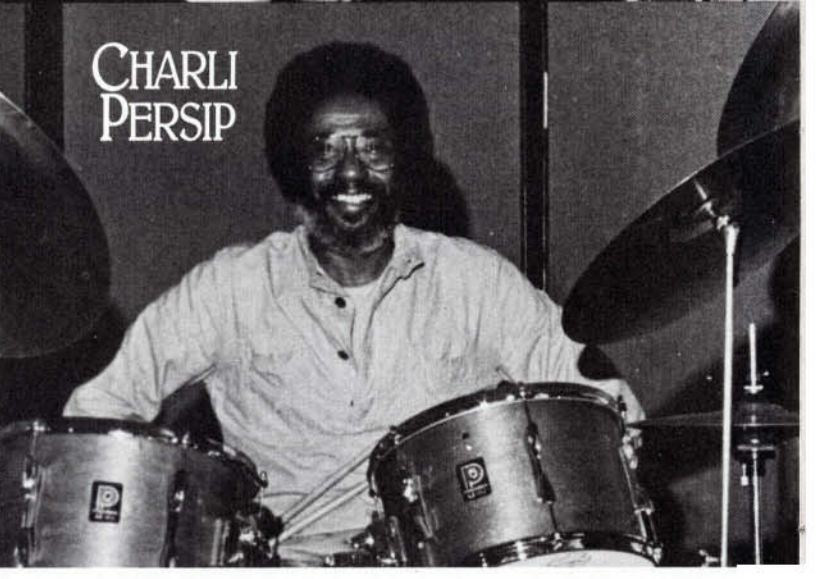

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continued from page 4

Your article on Billy Cobham was superb. Never have I read a more in-depth article on this great drummer. The Jimmy Cobb article was also well-written.

PETER BROWNE
OTTAWA, ONTARIO, CANADA

I've been reading *Modern Drummer* and all the articles on great drummers like Buddy Rich, Ed Shaughnessy and Bill Bruford. But, I feel MD is overlooking one of the newest and most talented drummers, Neil Peart of Rush.

STEVE HORVATH
DETROIT, MI

Editor's Note: Many of our readers wrote us requesting a feature/interview with Neil Peart. We are happy to announce that we have just obtained an interview with Neil, soon to be published in Modern Drummer.

I'd like to comment on the article "Shunning Bach For Rock" in the August/September issue. Kids do not want to learn music that was played years ago. Any fool knows that the great jazz and rock players did not play just a snare drum with their eyes glued to a piece of music, playing rudiments. Think set! I teach and play and think set all the time. Congratulations to Steve Savage and all the young musicians in the workshops. Keep strokin'.

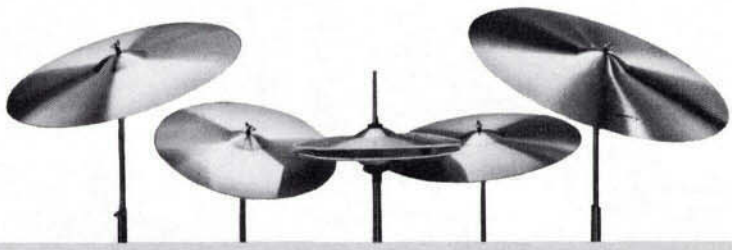
JAY ANDERSON
VISALIA, CA

Congratulations to Tom LaFlame for his great article on "First Aid For Snare Drums." I know Mr. LaFlame personally and have complete confidence in him and his work. Not only is he a knowledgeable craftsman, but also a drummer. He understands a drummer's problems fully. Keep up the good work.

RALPH TRUSSELL
PITTSBURGH, PA

Your magazine is informative and inspiring. I am particularly interested in learning about the personalities of successful drummers. Their art is an expression of their personalities. Successful drummers seem to make it because they sound unique; they have a personalized style. I hope your magazine will encourage and inspire drummers to find their own individuality.

KEVIN SHEA
BOSTON, MA



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DANNY SERAPHINE: The Rhythm of Chicago

by Robyn Flans

"I loved to watch my uncle who was a drummer, when I was young, but he only played weekends because in those days, most of them didn't really devote their lives to it. It was such a long-shot," says Danny Seraphine, drummer for Chicago, whose innovative sound first stirred the public well over a decade ago.

Still somewhat of a longshot, Seraphine has managed to devote his life to music, and has become one of the most influential drummers of his time.

Seated at the poolside patio of his Tudor style home, equipped with a small 8-track studio, Seraphine looked the picture of California, complete with shorts and golf visor hat, as he sipped his iced tea and seemed to enjoy the interview.

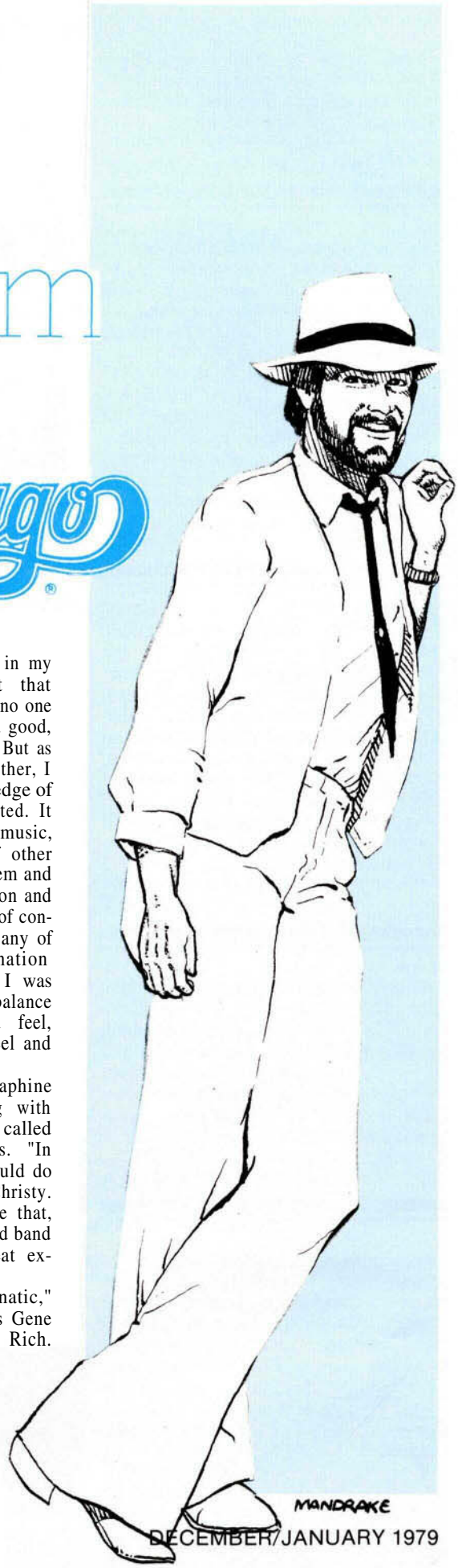
Seraphine began drum lessons at the age of nine on a Slingerland set. He studied at the neighborhood music school in Chicago. He spent two years with one of the better instructors, but when that teacher left the school, Seraphine was disappointed with his replacement and departed. For about five years, Seraphine remained content teaching himself and felt he had become a substantial rock, funk and r&b player, but finally realized that in order to progress, he would need to find a new teacher.

It was about that time when he met up with Walter Parazaider and Terry Kath. Parazaider recommended the head of percussion, Bob Tilles, at De Paul University, where Parazaider himself, attended. Seraphine, only 15, and not having completed school, was not eligible for enrollment at the university, but was elated when Tilles, after hearing him play, agreed to take him on privately.

"He was really the turning point in my playing," Seraphine recalls. "At that point, I had studied a bit, but with no one as proficient. I was more or less a good, self-taught rock and roll drummer. But as far as stretching out and taking it further, I had a hard time because my knowledge of the instrument technically, was limited. It broadened my scope in all kinds of music, as far as reading, knowledge of other forms of music, how to approach them and just understanding. I needed direction and he gave it to me, along with a lot of confidence. He said I was better than any of his students because I had the combination of the ears and I could read, so I was developing a thing where I had a balance of a really good technique and feel, whereas most of the guys had no feel and all technique."

For two and a half years, Seraphine studied with Tilles, while playing with Parazaider and Kath in a horn band called Jimmy Ford and The Executives. "In those days, all a good musician could do was back up single artists like Lou Christy. We played sock-hops and stuff like that, while we were also Dick Clark's road band to back artists, which was a great experience."

Having started out a "jazz fanatic," Seraphine's very first influence was Gene Krupa, soon followed by Buddy Rich.



"There aren't enough great things I can say about Buddy Rich. He was a tremendous influence on me and always has been, and even still is," he adds. "When I need to look back to what I used to be and what got me there, that's where I go." Seraphine relates that one of his all time career highlights was when Rich told him he thought Seraphine was a great drummer.

"Then I started to get into guys like Tony Williams and it turned my head around because Tony Williams was a jazz cat who played like a rock cat. To me, he was an extension of Max Roach, who I also listened to a lot. Max Roach is an extension of Jo Jones.

"I never really got to play be-bop like I should have or sit in with big bands. I never really had the time, because once Chicago got together, everybody was totally devoted to the band."

Chicago actually originated from Seraphine's meeting with Walter Parazaider and Terry Kath at the try-outs for Jimmy Ford and The Executives. When the band eventually split up, three-quarters of its members went on to become LeMob, a horn band out of Chicago, while Danny, Terry and Walt went on to form a band called The Missing Links with additional members.

"Terry was playing bass at that time, Walt was playing sax and I was playing drums. It was a rock and roll band. When that band started to fall apart, Terry was going to go to Los Angeles and Walt was about to get his bachelors degree and was planning on teaching. He was thinking about getting out of the performing end, so I kind of talked him into giving it another shot. It didn't really take much," Seraphine recalls, laughing. "So we decided to put together a band of tremendous players and talked Terry into staying and playing guitar. Walt knew Jimmy Pankow (trombone) and we'd already been friends with Lee (Loughnane, trumpet) who was in another band. They joined up and we heard about this keyboard player on the Southside, who was going by the name of Bobby Charles at the time. His real name was Bobby Lamm, and we got him to join up."

By the time Pete Cetera (bass) joined up, the group called itself The Big Thing, until they journeyed to Los Angeles in 1968 and manager/producer James Guercio renamed them Chicago Transit Authority, which was later shortened, when the real CTA threatened to sue.

Just last year, Chicago changed its producer to Phil Ramone and its management to Jeff Wald, and since its inception, over 12 years ago, Chicago has only undergone two personnel changes. One came about in 1975 with the addition of percussionist Laudir de Oliveira, and the other was imposed upon the group in January, 1978, with the tragic death of Terry Kath, who accidentally killed himself while toying with a gun. For the close-knit group, it was a difficult adjustment to make, but Donny Dacus was eventually added on guitar and vocals and his first album with Chicago, *Hot Streets,* followed suit of the previous 11, gaining platinum status.

Seraphine feels extremely fortunate that he was always given the freedom to "stretch out and experiment" by the other group members. "I think because I was fortunate enough to be able to lay it down on record, I was part of an evolution where rock drummers were really able to take it a few steps further than it was and bring in other influences. I think Bobby Colomby of Blood, Sweat & Tears and I were among the first to really do that."

After the move to California, Seraphine obtained the name of teacher, Chuck Flores, "who really helped me a lot. At that point, I had a lot of technical knowledge and I was just looking for avenues for utilizing it as far as rock drumming. Chuck really had a beat right into where I was headed and the direction I wanted, which was incorporating the technical jazz thing into rock. He really helped to bring the two worlds together for me. He gave me a lot of bass drum exercises to develop my foot because the bass drum is so important in rock and roll, much more important than in jazz, but has since become incorporated."

"I THINK YOU REALLY HAVE TO HAVE THE RIGHT PHILOSOPHY WHEN YOU GET INTO MUSIC. WHEN I GOT INTO MUSIC, IT WASN'T TO BECOME A MILLIONAIRE. MY MOTIVATION WAS MY LOVE FOR MUSIC AND I THINK YOU HAVE TO DO IT FOR THAT REASON."

Seraphine remains grateful for the continuous educational experiences Chicago has afforded him. "I remember when we were doing our fifth album, we were in New York for about two months and I was able to take brush lessons from Jo Jones. To put into words what I learned from him would be a little rough. What a totally different concept it is to play with brushes rather than sticks. I had used them before, but never like that. He pulled out some of his old records and I was amazed at what he could do with brushes. It still has helped me because when I pick up a set of brushes, I don't feel lost. I feel pretty proficient. Though Chicago never played the kind of music where I could get the most out of it, it was still a great education. He taught me a lot of little things, like posture when I play and things like that. It was a great experience just sitting in the same room with that cat and having him talk to me about his approach and philosophy on music. When I listened to his old records, I could see where guys like Buddy Rich learned a lot from Jo Jones. When you see that, there's a lot of merit to that alone."

He enjoys the friendships of a great many respected musicians and continues to learn from them as well. "I try to pick people's brains," Seraphine reveals. "Not for licks, but for philosophy, because that helps me more than anything."

Seraphine has adopted much of what he considers to be Elvin Jones' philosophy. "A good musician should be able to play everything, to really be able to express himself. But always a good musician must compliment whatever is going on around him and always keep his ears open. My objective was to play any kind of music put in front of me as good as it could be played, and to compliment the music, while at the same time express myself. My favorite thing is that I really just love to play a good drum part."

He often emphasizes the intangible qualities over the more learned technical points, often using the word "sensitivity" when describing his priorities. "A good drummer to me is a combination of feel, playing with your heart and soul, and also technique. Of course, you have to have good time. That's probably the hardest thing of all, steady tempo, and probably the great drummers are really born with it. I always keep the actual tempo in my head and then take it off from there, but always maintain the pulse. As long as you maintain that pulse, you can do anything. There are some good timekeepers who are boring as hell, and some who are very exciting and flashy, but have bad time. You have to get somewhere in between and add the fire that needs to be added, and also give the guys a solid bass for them to latch on to. If the drummer is not on, say at a live gig, it's very hard for the band to cook. It's a little better if he's rushing than dragging. As long as it's not too outrageous, at least it gives everyone some energy. On records, it's a little more critical and you have to lay back a bit more and be exact. Being a drummer is a lot of responsibility because it's a very physical thing, and if you're tired or something, you really have to push yourself."

Soloing is not one of Seraphine's favorite things. "I think drum solos are basically kind of boring," he explains. "People seem to love them at live concerts, but the average person wants to hear a drummer play as loud and fast as he can.

I'm not putting people down for it, because obviously they don't have the same knowledge as somebody who has made his life out of drums. If you're that kind of drummer, that's alright. But if you're a really creative drummer, and try to really say something, it's difficult. When I do a solo, I try to really say something, and at the end of it, I'll give them their razzle dazzle bullshit and get them up on their feet. That's not to say I haven't done some solos I'm really proud of, but solos can end up being an exercise in ego. A solo is hard in the sense of your playing the changes. Say your sax just took a 32 bar solo right through the changes. A real challenge for a drummer is to do the same and musically say something and come right back in on the 33rd bar. Normally, the way most drum solos are structured, they don't do that. What I try to do is lay something down that's related to the song, unless I'm doing a showboat solo, because people like that kind of solo."

Ultimately, Seraphine prefers recording to concerts. "Playing live is creative, but the actual creation of what brings people to that point, is the record," he states. "When I first started recording, it freaked me out because it's kind of an unnatural way to play. You really can't have the drums too live because you get all these weird overtones fighting each other and you lose isolation, but I've gotten so used to it now that I really enjoy it. I prefer the studio because it's more controlled and sensitive. I'm lucky because I play with a group that plays good music. I guess if you were a session guy who played one enjoyable session out of ten, you wouldn't feel that way — you'd be really itching to get out on the road."

Seraphine, himself, would enjoy doing more sessions. "I guess people just assume that I don't have the time because I don't get that many calls. I would really like to do more," he says enthusiastically, having worked on Helen Reddy's latest release.

But Seraphine admits that his time is, in fact, scant, and one of the things often pushed in the background is practicing. "I don't really have any set practice times anymore. If we're getting ready to do an album, I'll start practicing maybe an hour every day, or two hours one day and then nothing for two or three days. I don't have a schedule anymore. When I do have the chance, I just go through the single strokes and then do the Buddy Rich exercises I've learned. One exercise Bob Tilles taught me, which I'm pretty sure is a Buddy Rich exercise, is hard to describe, but you do single strokes and then flip your wrists back as far as they can go, using conventional grip. Just one at a time for a few minutes. It's a pretty good loosening up exercise. Normally I'll do four strokes in one hand or triplets hand to hand or I'll go from one to ten on each hand. Another exercise I'll do is start with one, each hand, then I'll go to two, then three, four, five, six, seven, up to ten, and then back down, which is really hard, but good discipline. I really try to loosen up before doing a show so that when I go for something, I don't stiffen up and play with my arms instead of wrists. You don't need to practice really, if you're on the road a lot, because you're playing all the time. I would learn things, weird, complicated things, and try to pull them off on a gig. They would never come out, and then two years later, all of a sudden, they would come out without my thinking consciously. If there's a special thing I want to try for, a sound or a special groove, I'll sit down and think it out in my head and just experiment.

"When you're studying, you need to practice a lot. It would be good for me to study again now. I should take a refresher course in reading, but I don't have the time. If you can read, that really helps. I'm not a good reader anymore because I just haven't had the opportunity to do it enough. I really have to think back now, but if I do a few sessions, it starts coming back to me."

Clinics are also something that Seraphine has not had time for, although, he admits, "I'm not really a clinic man, anyway. I don't feel that comfortable doing them, and my reading has gone downhill. Most of those cats can read better than I now, anyway."

Seraphine has done clinics in the past and says that if he were to do them again, he would, "just try to get my approach across — the philosophy and what I think is important. Normally you find that 90% of the clinic is answering questions about recording and how you get this sound and that sound and what to look for. A clinic really amounts to the people attending and what they want to know."

Seraphine has endorsed Slingerland for seven years, for they have managed to fulfill all his needs. "I prefer Slingerland because they're really good drums," he declares. "They're strong and good for recording and live performances.

"Snares are really finicky. I've had some crazy days with snare drums, but I've been dampening it with tissue — kleenex and tape in different amounts. I'll just line the inner rim with tissue and tape it. That's kind of a nice way to dampen it because it's still kind of a live thing you get.

"Basically, I like wood drums because they're warmer sounding. I hate plexiglass drums because I think they sound plastic and I think no matter what kind of music you're playing, a warmer sound is always going to be better.

"Right now, I'm using five toms: 8", 10", 12", 14" and sometimes, instead of a 16", I use a 14 X 14 for timpani rolls and things you can't really do on concert toms."

Seraphine alternates between a 20" and a 24" bass drum, since they suit his tuning purposes. "I tend to use smaller drums because you can tune them lower and they're still high enough where they're not too tubby. I found that to be good in the studio, because when you get drums that are too big, in tuning them low, by the time you get to that low tom, it's dead."

Seraphine is looking forward to being even more articulate on Chicago's current recording, which, by the time of this article's printing, will have already been released. To him, that means perfection tuning, which he does solely by ear. "I'm going to take more time and really concentrate on each individual tom and get a pitch that's perfect in relation to the others. It's hard to do because you'll get a pitch relationship between the toms and they won't all actually sound good by themselves. So, you really have to find the right tonal scale, and since I only use ear, I start with the high tom and get it sounding good, but high enough so that the low one isn't so low it's nonexistent."

Slingerland is making Seraphine a stick now which has his name on it. "I like it because I'm caught between two worlds — the finesse and hard rock. I have to have a stick that's not too heavy nor too light. It's a kind of in between and fairly long stick, but it's not super heavy. I don't believe in super heavy sticks because I can't pull off what I want to do. By the same token, I can't use too light of a stick because I go through them too fast."

Seraphine's relationship at Zildjian is also outstanding, and Lenny DiMuzio hand picks and sends him cymbals. "I tell him what I want and he's got really good ears and just sends me the stuff. For the last album, he sent me a 25 year old crash cymbal, handmade, and that sounded great. It was a small 16" crash and it was crystal clear. I like to use pang cymbals for certain things like accents because they're really powerful, or a funky kind of a ride cymbal. I generally use two crashes, an 18" and a 16" and maybe a 20" ride and the pang. It really depends on what kind of sound I want, though."

An old established friendship with Remo provided Seraphine with the change from calf head to *FiberSkyn* because, as Seraphine relays, smiling, "Remo and I got to be real close and he said to me one day, 'I can't have you playing calf heads — I just can't have that.' Remo and I used to have a lot of fun," he recalls. "He would come over to the house and say, 'I've got something for you to try.' Different ways — the clear head with the black dot and all sorts of things. I had told him I wouldn't play anything plastic because they're just not warm sounding to me, so finally, after a lot of experimentation, he came up with the *FiberSkyn.* For the studio, they're really great and I use them live too, because I want to reproduce my sound."

In detailing what Seraphine thinks is his sound, he describes, "What I try to do is get a fairly melodic sound, which I think I've done. I have a trademark sound which is what I get with the concert tom-toms

and the way I record them. I try to get a very melodic, rich, full sound, the entire spectrum of the frequency range. The high frequency range with the cymbals, really crisp and clean; the bass drum, very low, but also very punchy; the snare drum, mid-range and cutting, but there; and then the toms, very melodic and full."

Another attempt at reproducing his album sound live is Seraphine's use of headphones on stage. "I had this problem in the early days when we went from clubs to nice concert halls to the toilets, which I consider the big arenas and forums because they sound like toilet bowls. I had this idea that maybe headphones would help because it would be direct sound rather than hearing sound bouncing off walls, or not hearing at all. Now I'm used to playing the big arenas and outdoor places. The headphones really help a lot, because if you get the mix right, you can hear your foot, which is usually a problem unless you're recording. You don't have to play as hard. To me, you can only play drums so hard and then they get distorted. You can only hit the cymbal so hard and then it loses its resonance. The problem with playing live is that everyone is turning up so loud because they can't hear themselves and it becomes a big battle. The monitor philosophy really doesn't work because when you have monitors, they feed into the microphones and you get feedback and lose clarity." Equipped with his own mixing board for the headphones, Seraphine admits that it is tricky and could be a nightmare if done incorrectly. However, he feels it is the solution to a problem and more drummers should use the headphone system.

Seraphine is constantly experimenting and has already asked Slingerland to send him a double-headed drumset to try on the next album. "It's a little bit harder to get on a double-headed set of drums because it's harder to control the ring," he says. "If you tune them too loosely, they ring too much and if you tune them too high, they sound tinny, but it can be done. It's just a little more work. Actually, double-headed drums are a little easier to play because they have rebound and they're faster, which is the aspect I like about them."

He has also just recently taken a set with double-bass drums out on tour. "The first time I ever played double-bass was one night when I was in a club and jammed with a couple of guys from Rufus. The kid whose set it was had double bass drums, so I figured I'd just give it a try. I never played them because I've always been against them. I didn't think they would play as sensitively and that it was an unbalanced way to play. People tend to overuse them, but I jammed with them. I do a lot of double-time things, and noticed with the double bass drums, I could get that locomotive groove happening and play rhythms off the top. I thought that was kind of interesting. In Chicago, there

are a lot of power rock and roll grooves that we get into that double bass drums really fit into well. So I tried it this tour. Even for solos it's good because the people really like when you get into that locomotive, double-time thing on the bass drum, as long as you don't over use it. If you use it in the right spots, it's great. If you use it in the wrong spots, it sounds like a guy falling down the stairs with a set of timpani. Guys like Louie Bellson and Ginger Baker are really great on it. It's really nice, even if I'm just playing four on the other bass drum, it still has more punch to it. I really had thought it would be uncomfortable to play, but it's not. In fact, I find it more comfortable and balanced. Sometimes I'll just use the other bass drum to augment what I'm playing, like to accent a crash. I still use the hi-hat when it's necessary and in the same places I used it before. It's just that now I have a new alternative and I enjoy that."

One of the first to use *Syndrums,* although never on a Chicago recording, Seraphine feels that they have been overused in the industry and therefore no longer accompany his live set-up. "I was using them as a solo instrument for a tune and it really killed the audience because I would get the sustain thing happening in a 6/8 rhythm and play off of it. I think for low tom sounds they can be really nice. You can get really low and mix it in with the actual low tom and it's kind of interesting. If used right, I think *Syndrums* are fine. But just give me a good set of drums that I can tune and are comfortable to play. That's enough for me. They can make all the toys they want, but really, drums are basically drums.

"I'm not the drum fanatic I used to be," Seraphine admits. "I used to eat, sleep and drink drums." Finding the need to expand his interests, Seraphine has become more and more involved with the production aspect of music. He and his partner, David "Hawk" Wolynsky of Rufus, with whom he writes lyrics, have formed a production company, hoping to contribute talent to the music industry in that way also. "The production company has to establish itself. We have to make a couple of hit records and then I want to produce just good music. We have to prove ourselves and I figure, once you prove yourself, you get more freedom to do what you want to do."

Obviously learning that lesson first hand, Seraphine is appreciative of the freedom his success has given him both musically and personally. Although it is evident that he can easily obtain any equipment, and admits that he really has more than he knows what to do with, Seraphine is neither pompous nor pretentious. "When I started to make money, I always felt that I had to give something back. So, I opened a live club in Chicago. It has things I didn't have when I was a kid, like nice dressing rooms and a good, big stage with a nice sound system. Young bands can play there. It hasn't totally turned out to be what I wanted it to be. With the music I would like to put into it, I would go broke, the Freddie Hubbards and big bands. Having tried that, now it's more of a rock club, but it's still a place where young bands can get a start. Cheap Trick and The Boys started out there. Billy Joel played there between the period of the *Stranger* album and *52nd Street."*

Seraphine's sincere concern for musicians and the state of the art all stems back to his overall philosophy. "I think you really have to have the right philosophy when you get into music. When I got into music, it wasn't to become a

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BASIC BRUSHES

by Charley Perry

•In the history of drumming, brushes are a fairly recent addition to the drummer's arsenal. They go back perhaps forty years and have been used almost exclusively in jazz and dance bands.

The origins of brushes are unclear; no one knows with certainty how and when they came to be. Most jazz authorities favor the early accounts of whisk brooms played on suitcases as being the forerunner of present-day brushes.

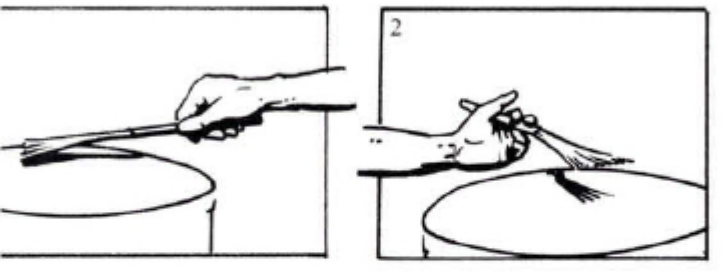
With the advent of extremely loud music (rock), there was no longer a place for the delicate nuances of brush playing, and it soon became a lost art. Today, however, brushes are regaining popularity. Used skillfully, they can produce exciting and varied tone colors and effects that are simply not possible with drumsticks. More than one rock drummer, interested in other musical forms, has come to me brushes in hand, with the request, 'Teach me how to use these things.' Let's begin with the grip.

ABOUT THE GRIP

There is, of course, more than one way to grip brushes, or for that matter, drumsticks. I, for instance, use more than one grip in my own drumming, depending on the style of the music and the group. Therefore, the grips described in this article may be considered approximations and can be altered to suit the individual drummer.

THE RIGHT-HAND GRIP

The right brush is held in the overhand manner. The handle of the brush is gripped between the inside of the thumb and the first joint of the index finger. The remaining fingers are held around the handle (drawing #1).



The right-hand tap is made by holding the brush several inches above the drumhead and making a snapping (whip-like) motion with the wrist, or wrist and forearm together, causing the wires to strike (tap) the drumhead and return instantly to the original position.

The right-hand slap is made by a quick slapping motion (pressing the wires into the head). In this case, the wires do not return instantly to an up position, as they do when making a tap. Rather, they remain on the drumhead until it is necessary to pick up the brush for the next stroke.

Either the right brush tap or the slap may be used in conjunction with the left-hand slide in playing brush beat one.

THE LEFT-HAND GRIP

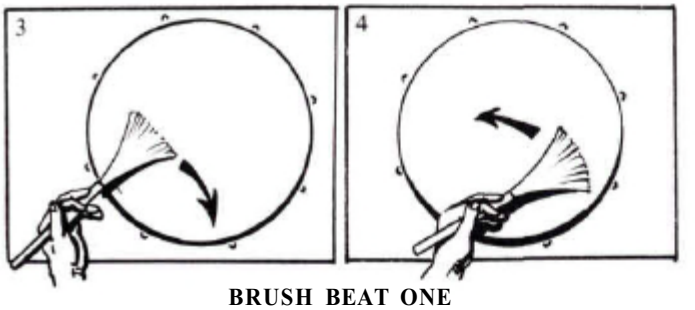
There are two ways of holding the brush with the left hand. They are known as the traditional grip (drawing #2), and the overhand grip (drawing #1).

The left-hand overhand grip is the same as that of the right hand. When both hands are held in this manner, it is referred to as the matched grip.

One advantage of the overhand grip is its naturalness. One would naturally pick up and hold a brush or stick in this manner. And it is comparatively easy to manipulate the brush or stick with this grip. This is particularly true for the student drummer. Therefore, I recommend that both grips be tried, the choice to rest with the individual. Many drummers, myself included, use both these left-hand grips, and sometimes switch from one to the other during the course of a single piece.

With the traditional left-hand grip, the brush handle is held in the crotch between the base of the thumb and the index finger. The first (index) finger is placed over the handle. The second finger is placed either alongside of or over the handle. The third and fourth fingers are placed under the handle for support. They act as a base on which the handle rests. In making the stroke, the hand, wrist, and forearm rotate as one unit making an up-and-down motion, (drawing #2).

In making the left-hand slide, lay the brush wires (not the handle) almost flat against the surface of the drumhead; then slide it to the right side (follow arrow, drawing #3); then slide it to the left side (follow arrow, drawing #4). In other words, in producing the left brush slide, the brush slides from right to left and left to right (side-to-side motion).



BRUSH BEAT ONE

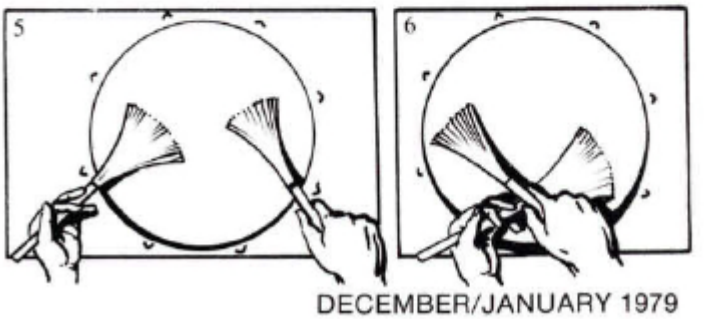
In performing brush beat one, the right brush taps or slaps as the left brush slides from side to side. In the starting position, the right brush is held (an inch or more) over the right side of the drumhead. The left brush is placed against (on) the left side of the drum. The right brush plays the first stroke (tap or slap) on the right side of the drumhead. Upon completion of this stroke, both hands are still in the same position as shown in drawing #5.

The right brush plays the second stroke on the left side of the drumhead. In so doing, the right brush crosses over the left brush as the left brush slides from left to right (drawing 6).

The third stroke is made with the right brush on the right side of the drumhead. (Remember, as the right brush moves to the right side of the drum it crosses over the left brush, which at the same time slides from right to left; see drawing 5).

The right brush makes the fourth stroke on the left side, crossing over the left brush as the left brush slides to its right (drawing 6).

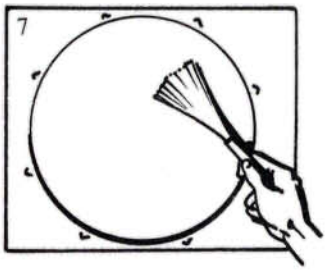
Reminder: In this rhythm, the right brush plays the first and third strokes (the I & 3) on the right side of the drumhead, the second and fourth (2 & 4) on the left side.



BRUSH BEAT TWO

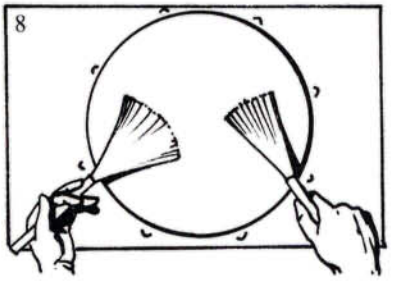
This beat produces a full sound and feel, and is ideal for light drumming, as in acoustic trios and quartets. Moreover, it is equally effective in all tempos.

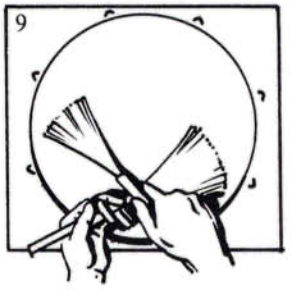
In performing brush beat two, the right brush also slides from side to side, but in a slightly different way from the slide of the left brush. Also, with this grip, the back of the hand need not face up as it does in the preceding drawings. Instead, the hand may be held with the thumb facing up, a position familiar to timpanists (see drawing #7). Take your pick.



The wires lie flat against (on) the drumhead. The slide is made by a quick, sideward flicking motion of the wires as they lie on the surface of the drumhead. (This is done by the sideward flicking motion of the wrist; the wrist does not make an up-and-down motion.) The wires remain on the drumhead throughout this rhythm (the same as with the left brush slide); they are not picked up off the drumhead surface. The pulse of the rhythm — 1,2,3,4 — is accentuated by the flicking motion of the wrist.

The "1" is made on the right side of the drumhead (drawing #8). The "2" is made on the left side. The right brush slides to the left, past the left brush as the left brush slides to the right (drawing #9). The "3" is made with the right brush on the right side of the drumhead. The "4" again with the right brush, on the left side of the drumhead.





Both brush beats, "1" and "2," consist of the straight-four rhythm (1,2,3,4). This may, however, be converted easily to the basic jazz and dance band ride rhythm, or its variations. Then again, it may be turned into a shuffle rhythm. There are, of course, other rhythms that may be used with brushes. It is for the individual drummer to decide when and how a particular rhythm should be played.

Basic Ride Rhythm:

BASIC RIDE RHYTHM:

RIDE RHYTHM VARIATIONS:

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BOB MOSES: Beneath the Surface

by Cheech Iero

If I were asked to make a list of the most underrated drummers. Bob Moses would be the first name that would come to my mind. I first met Moses through Charlie Perry at a jazz drumming workshop Perry was conducting. It was 9 a.m., an ungodly hour for any musician to talk let alone perform. But Moses sat behind the sparkling new Sonor set, made some fine adjustments, looked at the audience through his drowsy eyes and said slowly, "For those of you who are unfamiliar with my playing." He proceeded to astonish everyone by incorporating extraordinary technique, physical stamina, and sophisticated musical intelligence that brought the audience to its feet. The rest of his clinic was equally as rewarding, for Moses is quite an articulate musician.

His work with Compost, Larry Coryell, Free Spirits, Rahsaan Roland Kirk, Open Sky, Gary Burton, and the Brecker Brothers is unforgettable, because Moses' range and versatility draws from all the masters. Read on for a penetrating insight of a fine musician.

CI: How did you first get interested in drumming?

BM: Friends of my parents were musicians. Among them was Ed Shaughnessy who is my godfather. He gave me my first drum when I was about ten.

CI: Do you remember your first drum?

BM: Yes. The first drum I had was a tom-tom.

CI: Ed gave you that?

BM: Yes. Later on he gave me an experimental set that Slingerland had tried. I've never seen anything like it since. It had a thin bass drum. It was about 20 or 22 inches but only 10 or 12 inches in depth. They had a silver type of finish. They never produced them because the finish chipped off easily. But they looked slick and he had a few sets so he laid one on me. That was like my first thing with drumming. A little later I heard Max Roach who was also a friend of my father's and that was the turning point when I really said, 'Ah the drums!' When I first started playing I wasn't particularly interested in drums more than any other instrument. In fact, maybe I was a little less interested in them. I also play vibes, and I've played them as long as the drums. But when I heard Max Roach I said, 'Ah ha, that's what the drums can sound like.' He hits them in such a way that the true tone is produced. I haven't heard any drummer before Max who did it.

CI: Where did you see him?

BM: I caught him in a lot of different places, concerts. He was a friend of my father and I was a drummer. He was very nice to me at a very early age. I'd go back stage to concerts. I remember one concert at the Museum of Modern Art that he did with sixteen voices. His band at the time included Booker Little, Eric Dolphy, Clifford Jordon, Julian Priester, Mal Waldron, Art Davis. It was really strong. Abby Lincoln was singing with them. That was one gig I caught and remember it vividly. I saw him play a lot. Soon after that I saw Mingus and Dannie Richmond play. Richmond was a big influence on me. I've never heard anybody that sly. He had all the knowledge. The only drummer who could play with Mingus. It's hard. I used to sit in with him when I was young. I might have even done better when I was a kid. I tried again as an adult and only lasted a night. There's a funny Mingus story. There was a piano player he hired, a local pianist from San Francisco. The guy hit one chord and Mingus turned around and said, 'You're fired.' The cat did not get a chance to hit a second chord. He reached the point of no return. Mingus was a big influence on me because my main thing really is composing. And consequently because I dig Mingus I've heard a lot of Dannie. They play like the wind together. It's organic. You don't have to think about it. Like nature, like wind blowing through the trees. I was committed to the drums at a fairly young age.

CI: When you were coming up did you have formal training?

BM: Not very much. I sort of rebelled against it. I studied for about a year with this guy Morris Goldenberg, a classical teacher. And he taught me basically reading, snare drum techniques, and a little xylophone, tympani, that kind of thing. It didn't give me any roads into jazz which was what I was interested in playing. To play classical percussion you have to be excellent. But just the role in the music wasn't that much for me. Roy Haynes plays more in 8 bars than you get to play in a whole symphony. So I was always drawn to the jazz thing and couldn't get that from any teacher in those days. Presently, I teach and know there isn't any teacher like me because I deal basically with jazz playing. I deal with modern drum playing and traditions coming from be bop and Max Roach, rather than learning to read the Stone book or whatever. I couldn't find any teachers who were teaching that way. I had a couple of teachers who were big-band oriented, but that wasn't the way I wanted to play either. I was digging Max Roach, Kenny Clarke and Roy Haynes and they were talking about Buddy Rich.

CI: Weren't you still forming your style when you sought out these various teachers?

BM: Well, I knew what I thought was good, and it really hasn't changed that much. There was no one teaching that style of music and I felt the only way to learn it was to listen to the cats who were playing it. I heard Elvin with Trane about 40 times before I had any idea what he was doing. The first time I heard Elvin was in 1960 when he first joined Trane, doing "My Favorite Things." I didn't know what it was. I knew it was great. I knew it swung and everything. Max and Kenny Clarke didn't play like that. There was more space. Elvin had all this constant, rolling, organic thing happening and yet it was still swinging. I couldn't figure out what it was. 'Oh, it's triplets! Hey!' When I teach I can get across the essence of what Elvin was doing in a couple of weeks. It will take me about three weeks to describe what took me years of constant listening to understand.

CI: Did you ever rap to these cats and ask them what it was they were doing? Like how did you do this or that?

BM: I was close to Max and got some help from him. At the time I didn't talk to Elvin. You've got to remember I was a thirteen year old white kid and felt intimidated. I didn't know what to say at that point. I got close to Roy Haynes and took one lesson from him. I consider it to be the most beneficial lesson I ever had. It's a lesson that I'm still working on. But even he didn't go into the details of the content. It was more generalized principles. So consequently figuring out what it was — I had to do that. I consider myself taught in the sense of having teachers, but of course, nobody's self-taught. I learned from listening and being around. But the music was happening in the streets, it wasn't happening in the class room and it wasn't happening in teaching situations. Not then, not the kind of music that I was talking about. Even today it's probably pretty rare but there are some people who teach like I teach. I deal with that kind of music and that kind of playing. And I get directly to that. But at that time, I had to do it myself.

Shortly after I quit Morris Goldenberg, I was telling him how great Elvin was and he went down to Gretsch night at Birdland. You'd see Elvin, and Blakey and Philly Joe all playing together. He went down there and he said, 'God he sweats so much when he plays — it's disgusting.' That was his reaction to Elvin. So shortly after that I stopped studying with him. You can't teach sweating man. When I go up to the Berklee School in Boston, I realized that all those guys are studying the music. But they're not living the music and to me that's the essence of the thing. It really wasn't important that it took me two years to learn what Elvin was playing, but I knew what it was that he represented immediately. What he represented as a life style, as a life force. This was different than what is happening in my school. There was a different force at work and I saw that immediately. Now-a-days the technical information is available. A lot of people have it, which proves all the more that it's not the key to the music. The key is what's inside, the life you live, and that's what I really learned from those people. Where the music came from, how much dedication and how much love was in it. People who just study the music will never sound as real. There are piano players who analyze McCoy or Bill Evans or Chick Corea. They know analytically what it is, but they didn't live it and I hear that immediately. That's what I hear first, before the note. I hear the aura and spirit. I hear what's inside. But that's an ability I've always had. I see the inside before I see the outside.

CI: You see it or do you mean you hear it**?**

BM: See and hear has become the same thing for me. I use "see" as a bigger word.

CI: Seeing means to realize.

BM: Yeah. Because that's part of it too. Seeing those people play is different from hearing them on record. One of the reasons I go to Ippolito's drum store is because you see Elvin and old Jo Jones in there. Just their presence in the room is music. They walk into the room and you feel this music happening. There's an incredible thing coming from them. Just the way they talk, the way they act. That's the difference. I see some musicians now that play well but they act like accountants. They may even have long hair and dress freaky but their attitude is so straight. They're not visionary at all. They don't have that color or aura. They don't let the spirit take them. Especially in young musicians. You'd think the shit would be moving forward but personally there's that spirit. The technical thing comes as you get it. Everybody has a different speed. But the heart I can see immediately.

CI: Do you think that quality is innate or must a person acquire it?

BM: I think that anybody is capable of getting to it, and the roads that lead there are infinite. Some people are born to it and some people have to travel a great distance to get there. I had certain advantages where my parents were very into the music scene. Consequently, I was around these spirits like Max and Mingus at an early age and was affected by that spirit. But still I felt I had to travel a long way to get there. I don't feel I was born to it in a way. It's been a long journey and I've seen people approach it from many different situations depending on where you start.

CI: If you weren't surrounded by that environment would you have still been pulled by the magnetism of being a jazz drummer?

BM: Well, I think I would have been led to the magnetism of the spirit. Maybe I would have wound up being a painter, or a photographer.

CI: You told me you don't practice much anymore. You feel playing is a lot better for your chops?

BM: Yes. The presence of other musicians pushes you through the pain barrier more than you would push yourself. If you practice by yourself you can go so far and feel proud if you bear that much pain. On the gig situation you have to bear a lot more pain and you can't stop. Especially playing with Hal Galper's band, because he likes to start in fourth gear. If I hadn't played in a week or two that band really kicked my ass. Blood would be coming off my hands, my fingers would be splitting open. I'd have bandages on my hands. I could never push myself that far practicing. I wouldn't have inspiration or pressure. How humiliating to have to stop playing on a gig with people watching and the band counting on you. There were nights that my hands were just paralyzed with pain. My playing might have been a little stiff or the tempo came down a hair. I forced myself to get through that thing. Then the next night might have been a little better and by the third night I'd be on top of it. I could jump on it.

CI: Don't you think that certain advocates of a particular technique would say, 'Come on man, you're not supposed to have that pain if you play loose!'

BM: Well, if they've got a technique that doesn't have any pain I'd like to hear about it. Of course, you shouldn't tighten up but you have to get to that point where you have enough strength to play loosely. You have to go through that at first, to get to where you can be relaxed. I don't think you can just start off relaxed. Maybe I'm wrong. Maybe people who say you start off relaxed, stay relaxed. The purpose of getting strength is so you can be relaxed. There is a saxophonist, Alan Skidmore, who is very intense. People call him a mad man because this guy really burns. He gets up on his toes. His face turns red, veins bulging in his neck. And I said to him, 'Alan I like the way you play, man, but I think you should play twice as strong as you play now.' No one had ever told him anything like that before. If anything they told him, 'Cool out, Al.' He said, 'Well, I don't know if I want to.' I said, 'Dig it. If you could play twice as strong as you play now, you could be relaxed.' It's like having strength in reserve. That's one thing about Elvin, when he was playing with Trane. As hard as he was playing, smashing the shit, you always felt that he could go further. It's like sex, you can't climax too early. With running, you can't sprint too early because you can't finish the race. The thing is to develop your strength to a point where your medium or coasting point is very strong. The only time I exert myself to the fullest is when I know it's going to be the last tune of the night. When I was with this group called Compost, we used to do double drum solos with me and Jack DeJohnette. I knew nothing was going to happen after that. Sometimes we'd play 40 minutes to an hour, just two drummers, and I wouldn't hold back anything. You can't peak or play your hardest before your finish because you won't be relaxed anymore. To me, the reason to have the strength is so you can be relaxed. I don't know any way of initially getting that strength without going through some pain. But the ideal thing is to be relaxed at the end. Breathing is important. You should never breathe like you're doing a sprint. Don't get short of breath. You should breathe as if you're sitting in an easy chair reading the paper.

CI: Do you ever do any breathing exercises?

BM: Nothing particular. I'm just conscious of not getting too excited no matter how hard I play. I don't get out of breath. I like to play hard and really slam the drums. Consequently, I've developed the strength to play intensely and be relaxed. That's the key. Relaxation is definitely the goal. These days, the music I play is not hard physically. It doesn't push me

physically. Sometimes I don't even raise a sweat. I don't have to warm up anymore. I have a philosophy of playing which involves not working too hard. It's not a technical thing as much as it is a conceptual thing. My playing gives the illusion of independence. But, I don't use much independence. My playing is what I call the dependent style of drumming. This means that I don't separate limbs and play "gang-dig-a-dang-dig-a-dang" with my right hand and then my left hand will do whatever it can do against it. I would never play with just one hand. I'd never play a rhythm with just one hand or one foot. I use all four of my limbs constantly, in a melodic fashion. Consequently, I can play fast tempos easily without, but it's not because of any technical innovation. It's a conceptual thing. I play the flow, between my hands. If it's an eighth note flow I play eighth notes between two hands. Not just one hand. I get the same effect because what I'll do instead of putting both hands on the drum is put the right hand on the ride cymbal. So, I get the feeling of a ride beat. I play the flow whether it's eighth notes or triplets. I realize that the whole right side of your body wants to work together. So, I put the right foot exactly with the right hand, which also is a great sound. It gives the cymbal sound a bottom and it's also very easy. Your right hand and right foot want to hit together. Your body works that way. If I play it at a really fast tempo I don't catch every single beat with my right hand and right foot. I pick key ones that I want to bring out. My right foot and my left hand never stop when I play. I'm not one of those drummers who can swing a band with just their right hand. I need all four of my limbs, that's why I call myself a dependent drummer. But it makes it very easy to play. If you play very fast tempos using just that one limb, either you're going to tighten up or the tempo is going to go down.

CI: Isn't that a part of creating the illusion, by not playing every single beat with the right hand?

BM: That's what I'm saying, with me I can't do that with my right hand for twenty minutes. I break it up. That's why fast tempos are nothing to me. They're no problem at all. When people compliment my chops I say, 'Well thank you but my chops aren't that great.' They're certainly not that fast. I have been working on chops, not speed. I've been working on playing more from the wrist and less bounce which just gives a certain thickness to the tone. It's now more the way Tony (Williams) plays, where he uses his wrist on every stroke. I don't do that. I'm not that extreme. I don't have the patience to practice it that much. But I've been going more towards using the full wrist and opening up my stroke a lot. Like playing up on the drum and putting a full wrist thing into every stroke just because of the nice fat, thick tone that it gets from the drum. I like to use bounce too. I wouldn't just use one or the other. That's the only change, technically, that I've been working on. But in terms of speed, nothing I play is hard.

CI: Let's talk about studio playing.

BM: I'm not the best one to give any tips on studio playing. I have a lot of trouble in the studios, because I don't want to change my drum sound to accommodate them. I would like them to record my drums the way they sound live. Most of the studios have very little experience recording drums the way I have them. For instance, I don't use any muffling on my bass drum. My drums ring but they're not flat. They're not stuffed with towels, and I don't like the head off the bass drum. Consequently, drums like mine don't sound that good on recordings. And I'm often forced to compromise and find myself in a half-way position. Like, I'll put something over it which helps a little bit. But it won't really be my sound, and it won't really be their sound either. The true sound of my drums have rarely been recorded. There are engineers who can do it, and I believe that it can be done. I also believe that it really should be the artist's choice. It should be them trying to record what I want to hear, not me, trying to accommodate their machines.

In terms of recording, I haven't heard anything that tops what Rudy Van Gelder was doing in the 60's, with maybe 4 or 8 tracks. No separation, and no baffling. They put you in a separate, isolated room and that's how you were recorded. And the drummers had their drums wide open. I never heard drums recorded better than at Van Gelder's studio. If someone could do it as well as that I'd be totally happy. We're talking about 15 years ago and our technology has supposedly progressed. It doesn't sound to me like it has progressed in terms of sound. I know basically what Steve Gadd does to make his drums sound so up front on the recordings. But that's not my sound live. It throws me to change that much. It's such a drastic change.

CI: What type of cymbals do you prefer?

BM: I like A Zildjian. I like K's too because they are the most spiritual cymbal. You know they're hand hammered in Turkey and they have a deep thing. But I've found the new ones are a little harder to control. They tend to ring a bit too much, so I can't get that precise stick sound. I've been using A's which have a lot of music in them. I consider the ring as the music in a way. And yet they are dry enough. I've been using the mini cups or the flats. They cut down that ring enough so you get the clarity of the stick sound but yet they're not really dry and dead. There's still some music in it.

CI: How do you test your cymbals? What do you look and listen for?

BM: I have a very sensitive ear for cymbals. I'm not really a fan of cymbals. I like the sound of drums more. I play a lot of cymbals mainly because it's wanted of me.

I'd rather use them very sparingly as colors. I could play time fine without even hitting a cymbal. I test my cymbals by bashing them hard in a small room. If they hurt my ears even slightly, I reject them.

CI: Do you do this at the factory?

BM: Yes. I get the few that I think I'll like, take them into a small room and bash them hard. I have a few different sets of A's and one K that I really love and use occasionally, but mostly A's.

CI: Do you have a preference when it comes to drumheads?

BM: I used to use calf. In a way calf gives you the most pretty sound but they weren't practical. As soon as I started working a lot, doing heavy road work, they would get drastically out of tune. If you played once every couple of weeks and have 3 or 4 hours before the gig to set up and tune each drum, it would be nice to use calf. But many times, you don't even get a chance to get a sandwich let alone tune your drums. You're lucky you get them set up in time.

CI: When your sound is altered, is your style affected?

BM: It depends on the kind of music. If you're playing some funk or reggae music, which I like to play, I will change my drums. I have a set with the head off. I use that if the music requires that sound. Most of the recording I do is on jazz dates. I'm not a studio drummer who does a lot of anonymous pop dates. They're mostly specific creative projects. In most of the cases, the flat sound is not the sound that fits. I've been burned on a lot of records. Very few recordings have my sound.

CI: It's known that you admire the work of Edgar Bateman. Could you tell me something about him?

BM: He's been pretty much ignored and it's a shame. He lives in Philly now which is a disadvantage. He hasn't really played very much in a long time. He still plays and practices. He's in school, studying with a classical teacher. He also studies composition.

Edgar Bateman is maybe the greatest drummer I've ever heard. At a certain point, he became my inspiration. I followed him around. I caught every gig.

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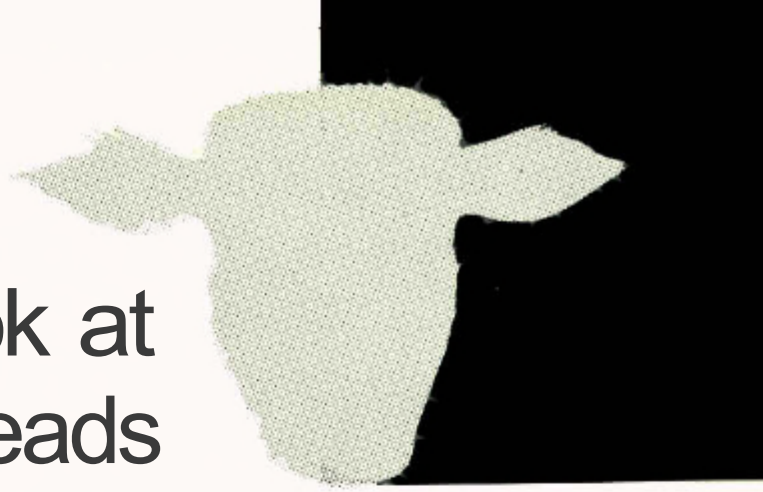

A Modern Look at Calfskin Heads

by Harold Howland

Like most other American drummers of my generation, I grew up playing and listening to plastic drumheads. Until a few years ago my personal contact with calfskin heads was limited to isolated experiences during school when my favorable impressions were tempered by the teachings that calf was old-fashioned, susceptible to weather changes, expensive, hard to find, and so on. I generally accepted the notion that plastic was an improvement and was the only thing to use.

After experiencing a long period of dissatisfaction with the sound of plastic heads, I undertook a two-year experiment using calfskin on the drum set in a variety of climatic and performance situations. I was invited to share with you some of my conclusions.

First of all, for the person who has never played calfskin heads, a few points of perspective are in order.

Calf differs from plastic primarily in its warm resonance and supple rebound. My main complaints against plastic at the time of this experiment were that it lacked those qualities and that it possessed a harsh, metallic contact noise. I found the calf tone to be very round and pleasant, with good duration and a powerful, singing resonance — never dull, abrasive, or thin. The feel of calf was smooth and soft; I sensed that the heads played *with* me rather than *against* me. I discovered, however, that the weather so greatly affected the performance of calfskin heads that in certain situations they were pretty frustrating to use.

The age-old stories about weather problems are quite true. Warm and dry air will cause the skin to contract, and humid air will cause it to expand, and one must adjust the drums accordingly to maintain a favored tuning. Again, this can be difficult, and there are some points to consider.

When coming indoors from any kind of weather, the heads will need some time to settle into their new environment. As the audience begins to fill the room, the humidity will rise, causing the heads to relax. Playing in a club situation where the audience size and the intensity of performance may increase gradually over a long period, one may find it necessary to adjust the tension of each drum a few times during the gig. One must allow also for the effects of heating, air-conditioning, drafts, lights, and so on. It's easier to tension the drums up from a loose tuning than to bring them down from a tight one. The latter seems to require more time for the skin to adjust, and if the tension is great the head can occasionally bind on the edge of the shell or on the counterhoop, making it more difficult to tune it down. Rubbing the edges of the shell with some sort of wax prior to mounting the heads helps to prevent binding. Naturally, extremely humid air or extremely dry air will make tuning the drums most difficult.

The need for careful, even tensioning is especially important with calfskin, for an unevenly tensioned head and a sudden weather change can combine to produce unpleasant results.

A positive side to the weather is the fact that the more or less continuous changes in head tension will open one's mind to different tunings and will prevent one from becoming lazy. Even plastic heads require some adjustment in order to sound their best under various circumstances, and I find that I don't change the tension of the calf heads much more often than I do the plastic.

A pleasantly surprising characteristic of calfskin is its resilient strength. Feeling the paper-like texture of an unmounted head, one might have doubts as to how it would fare in today's high-decibel music world. Whereas I avoid the abusive "techniques" that are the mainstay of many drummers, I'm not against playing rather hard when it fits the music. My calf heads hold up beautifully.

An obvious advantage of calfskin heads is their brush response. There's no artificial white coating to wear away or fiberglass fabric to break up and interfere, so brushwork always sounds smooth and natural. Care must be taken, however, that the brush wires don't stick into the pores or the grain of the skin.

Many calf heads have lower collars than the plastic heads, and this will bring the edge of the counterhoop closer to the surface of the head. Whereas this can be an advantage on snare drums and tom-toms, it can be a problem on bass drums, leaving little room on the hoop for attaching the pedal. The pedal hoop clamp should not touch the head, but if it must, the clamp should be very smooth at the edge and should be covered with adhesive moleskin where it touches the head. Better solutions, of course, would be to use a wider hoop which may in turn necessitate the use of longer tension rods, or to special-order heads with less collar.

Careful selection may be necessary to ensure that a calf head doesn't have so much collar that the flesh hoop or the counterhoop touches the tension lug, or that the tension rod runs out of thread, when high tension is applied. There must be plenty of room for the head to stretch and contract repeatedly, and it may be necessary to add a couple of washers to each rod. If as a result of very warm and dry conditions a head loses its collar, it should be moistened on both sides, with special care being taken to soften the original crease, before reapplying tension. Excessive moistening will kill the tone of the head, and should be avoided.

Players of Gretsch or Premier snare drums and tom-toms (or most Tama and late Camco snare drums) may find it necessary to order special heads mounted on extra narrow flesh hoops, for the wooden hoops used to mount calf are often either wider than metal flesh hoops or wider at the place where they are glued together. Some calf heads will not fit under the less widely flanged die-cast counterhoops. One may also try using the Ludwig-style triple flanged hoops.

Mel Lewis, a very respectable proponent of calfskin, has offered the following advice for head selection:

"Examine the heads you are considering carefully by first holding them up to the light. The head should be free of tiny pinholes, . . . Look for a smooth surface, clear spots, and the markings of a bone in the head's texture. Calf bass heads should be somewhat thicker, and the markings of a backbone would indicate just that. Also, to determine the pitch of the head, vibrate it so it rattles and listen. . . . The higher the pitch of the rattle, the thinner the head; a lower pitch would indicate a thicker head."

Many orchestral percussionists recommend the use of gut snares with calf heads and wire snares with plastic. The sound of gut snares is dry, crisp, and strong, and, like the skin itself, gut is affected by climatic changes.

continued on following page

Any western percussionist old enough to have lived through the transition from the once exclusive use of skin, through the introduction of plastic in the mid-fifties, and on to the present day, seeing the almost exclusive use of plastic, will undoubtedly have something personal and illuminating to say on the subject. The drummer who wants to try calf heads might do well to seek the opinions of these older players.

For the person who is interested in the results of scientific research, I offer the following:

In 1961, Howard Hardy and James Ancell, two prominent acousticians, undertook a study of calf and plastic to discover which was superior from an acoustical standpoint. The study was done under control with the most sophisticated electronic equipment available. The results of the study showed the calf head to be superior in acoustical performance. The calf head was found to have much more damping (capable of staccato beats), capable of a wider range of tension, and could withstand continual beating in the same spot. The only advantage to the plastic head was that it could withstand climatic changes better. The plastic head was found to possess a metallic or ringing tone as compared to the damped tone of the calf head.

More recent study at the University of Wisconsin, LaCrosse confirmed these findings and added several points.

Over eighty percent of the professional timpanists contacted in a survey were using calf heads; calf timpani heads appeared to emphasize the fundamental pitch and the upper partials whereas clear plastic heads emphasized the fundamental and the middle partials. Calf heads were capable of greater resonance and damping whereas plastic heads were more consistent tonally and had greater tonal duration. Calf seemed to be superior in the definition of beats, shading, stick rebound, and recovery of suppleness. Calf and plastic were found to be equally matched in response at low volume levels and in feel. Plastic was shown to be superior in response at high volume levels, resistance to humidity changes,

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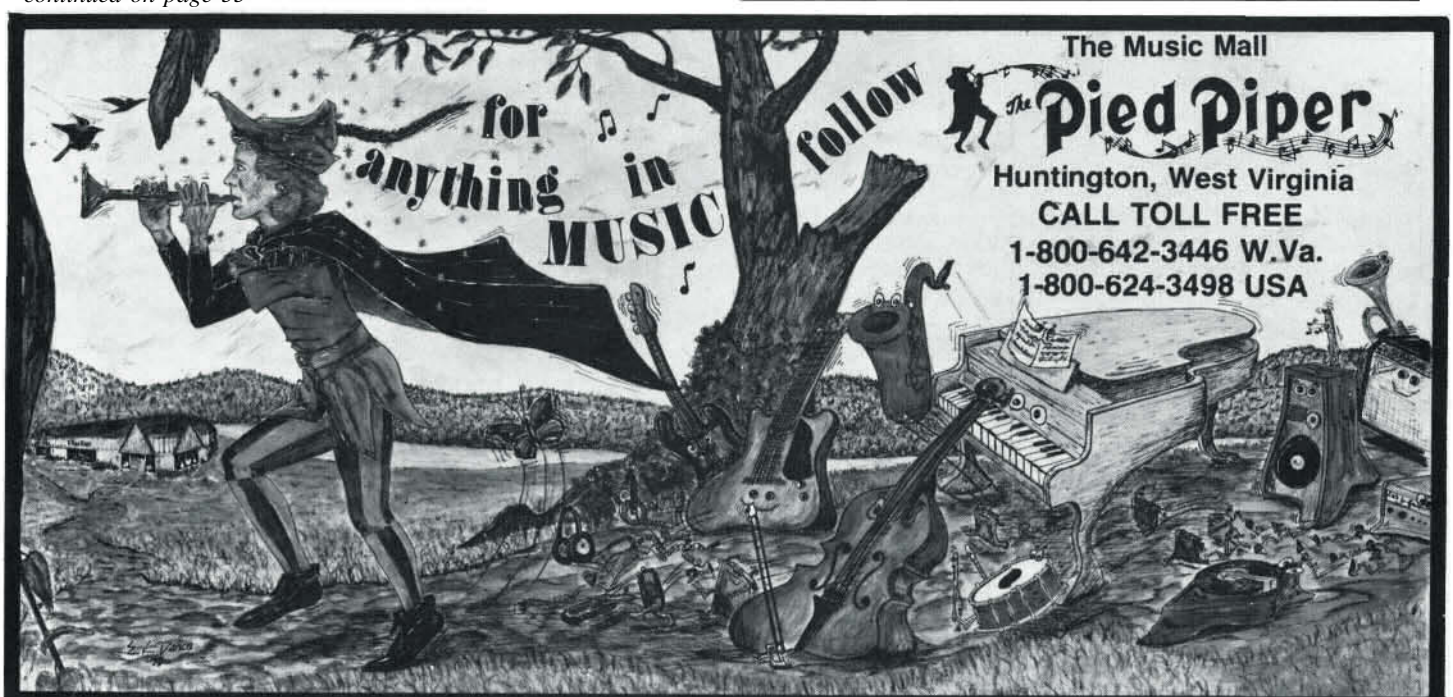

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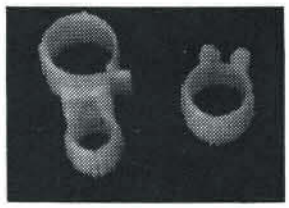

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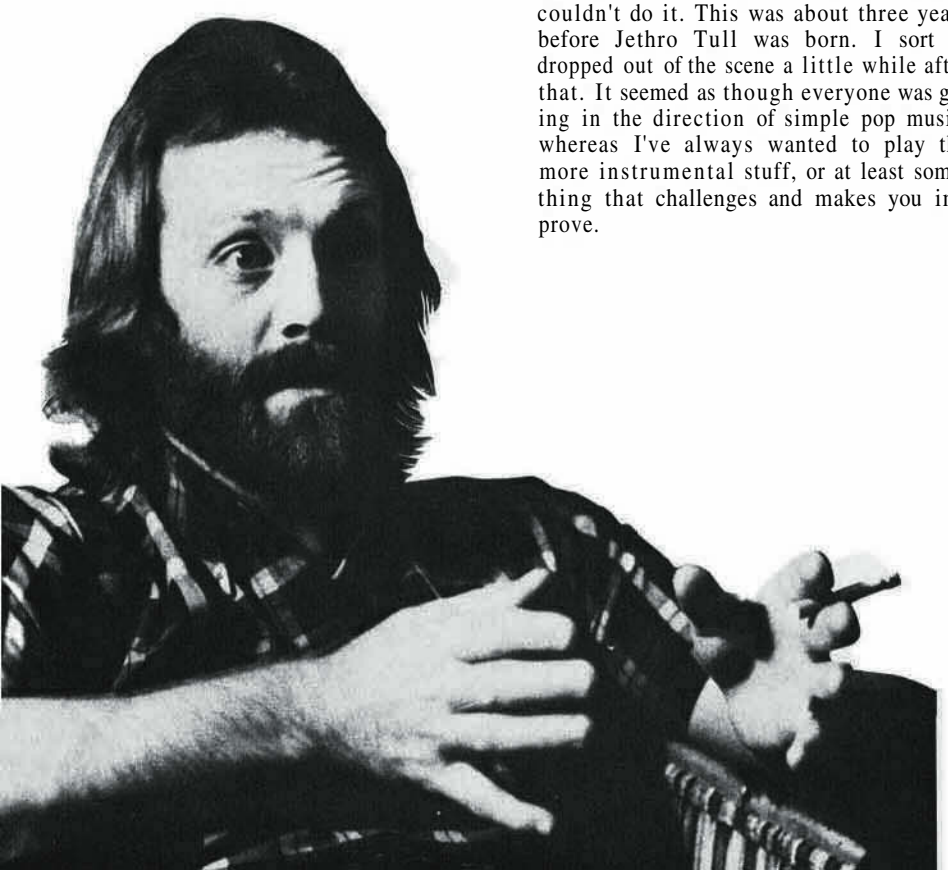
BARRIEMORE BARLOW

by Michael Shore *photos by Brian Killigrew*

Since their 1972 album *Thick As A Brick,* Jethro Tull's music has become more and more layered, intricate, and demanding on both players and listeners. Also, since that time, Barriemore Barlow, a 29-year-old Scotsman, has been their percussionist. Barlow has tackled the complex arrangements with a savage flair, rhythmic awareness, and attention to detail that suggests a midway point between the styles of Bill Bruford and Carl Palmer. The school of "progressive rock," with which Tull is classified, has produced many an outstanding drummer. Barlow certainly ranks somewhere in the same league as Bruford, Palmer, Phil Collins, Guy Evans, and other such progressive rock drummers.

MS: Could you supply us with some background information? For instance, what were you doing before you joined Jethro Tull and when did you start playing?



BB: I started when I was 14, after seeing the Beatles. I saw Ringo Starr up there and thought to myself, 'I can do that ... I think.' It was fashionable to join a rock band. You got a lot of girls that way and it was fun. I tried it on a friend's set, and it didn't seem too difficult. Eventually I got a set of my own and played around with a few people.

In 1966 I heard an album by Graham Bond, called *The Sound of 65.* He was one of the so called "renegade jazzmen," like Alexis Koener, Jack Bruce, that whole early jazz and R and B scene in London. And it was just superb music. Way ahead of its time. Turned my head completely around, musically. That's what made me seriously consider becoming a musician, seeing people come up with music that intense. At the same time, I was playing with John Evan and Ian Anderson and Jeffrey Hammond-Hammond in a little pickup band. I'd just left Glasgow. We tried playing that Graham Bond stuff but we just couldn't do it. This was about three years before Jethro Tull was born. I sort of dropped out of the scene a little while after that. It seemed as though everyone was going in the direction of simple pop music, whereas I've always wanted to play the more instrumental stuff, or at least something that challenges and makes you improve.

MS: Yes, Ian's music, since you've joined the band, has become very challenging and intricate. *Passion Play,* for instance. You can tell that the drummer is really getting into the music, and it's rather amazing because there are so many perverse metrical things happening all the time.

BB: Yes, I know! I would have preferred to see the band go into the direction of *Passion Play,* the very involved intricate stuff. That's what I most like to play, and I love listening to it too . . . stuff like Genesis.

MS: Are you at all into the so-called "progressive drummers." like Bill Bruford or Phil Collins?

BB: Yeah, I like them, but my real favorites are almost 98 per cent American drummers. Bruford strikes me as having analyzed every single note and beat he's doing, which is quite amazing. There are a lot of great drummers, it's just a matter of which particular style you happen to like. American funk drummers really get to me. Steve Gadd is my absolute favorite. The guy is so bloody good! David Garibaldi of Tower of Power is very good, but Gadd is the jack-of-all-trades.

But there are a couple of English drummers who I really admire: Michael Giles, of the old King Crimson. His playing on In *The Court of the Crimson King* was absolutely lovely. And a session guy named Gerry Conway who plays with Cat Stevens, he's very tasty. Nobody knows who he is, which is a shame. Also there's a friend of mine who not many people have heard of, Artie Tripp.

MS: From Captain Beefheart's Magic Band?

BB: Yes, we have the same birthday. I met him a few years back when Beefheart toured in England with us. The first time I saw him, I could not believe it. Flipped me right out. I mean, Beefheart's music is pretty amazing, right? And this guy Artie Tripp was handling it all so perfectly. We became fast and good friends on that tour. When the tour ended, we embraced each other and cried. Grown men! It's so sad that he isn't playing right now. What a colossal waste. He was totally ambidexterous, you know. He told me once he'd give his right arm to be ambidexterous.

MS: What do you think of your own drumming, your particular style? How would you define it, or would you define it at all?

BB: No. I don't think about it that much, except to remind myself or push myself to do something I couldn't do. But I feel my drumming is dictated by the style of the music I'm playing. It's an overall musical thing. It's influenced by everything I've ever seen, everything that's reached my ear. You can only really identify a style if a player is involved in a particular kind of music. I can tell if it's Steve Gadd, but that's only because I've heard him before in a similar format.

MS: I just realized we lost track of your career before Tull.

BB: Well, at that time, in the middle to late '60s, there were so many people trying to make a living out of music that it got very difficult to make a good living at it. So after hanging around and trying to play with some people and making 5 pounds (approximately $10) a week, the advice of my parents, which was to get the hell out of this insane business, finally sank in. Also, at the time everyone was doing twelve-bar-blues stuff, and it was all guitarists. There wasn't much for drummers to do, although Ginger Baker, who had played with Graham Bond, changed that. So I retired to my home and kept a kit around, played now and again by myself, and took odd jobs. Then in 1971, after Clive Bunker left, Tull asked me if I'd fancy a gig. I hadn't heard any Jethro Tull records for a long time! But I sat down with their records, played them while I sat at my drums, and drove the neighbors crazy for a couple of weeks. And it has worked out.

MS: Are you happy with your playing?

BB: No. I never have been and probably never will be. I want to improve constantly. I've never been that confident, but people have told me they like it, so that's nice.

MS: Do you think in terms of technical things like paradiddles when you play? For instance, some of those syncopated fills on "No Lullaby" (from *Heavy Horses)* are incredible. What are they?

BB: Oh God, I don't know! I don't think in technical terms. I've never had a lesson in my life . . . why are you shaking your head, it's true! A couple of years ago, I decided, since I make my living being a drummer, maybe I should check out some drum books and see what they're about. So now I do have some knowledge of what a paradiddle is, but I still don't sit there and think. I'll throw in a paradiddle here.' It's a totally intuitive thing.

MS: I find that difficult to believe. Your playing is so refined and detailed.

BB: Well, we do rehearse an awful lot. Once I do come up with a rhythmic thing, there's plenty of time for me to embroider it. I add in little things, which is fun to do, but only if it fits in with the piece we're doing.

MS: Your fills seem intricate and thought-out, there must be some aforethought that goes through your mind.

BB: Yes, of course there is some thought beforehand. I just listen to the piece and what it's all about. We'll discuss the general feel of it, and I'll lay something down. If it sounds right, I'll go with it. Then of course there are constant modifications, both in the recording process and through the course of a tour. That's why the live album is something I personally feel good about. There are alterations made in there that I feel very good about. I'm happy with what we've done with the material.

MS: How about the music scene in general? Do you hear good drummers all over the place?

BB: Yeah, I really do. I think drummers are getting better all the time. I hear music like Al DiMeola and I just can't help feeling that it's great that music like that can come out and find an audience. It's great stuff. Terry Bozzio is also a fine player.

MS: Would you like to play that kind of music?

BB: Oh, absolutely. I've done it before, just gather a few people around and have some funky jams. I love it, it's a lot of fun just getting into a groove, you know? It's very different from my playing with Tull, which I also enjoy and love, but which has a lot of stops, starts and rapid changes. But yes, there's good stuff all over the place, and good drummers all over the place.

MS: You play glockenspiel, too, so that must require some knowledge of scales or something.

BB: Yeah, but only a little.

MS: How about flute? You do a little flute thing in the show, about five notes, and a friend of mine once told me he'd heard you were taking up the flute.

BB: What, in Tull? No, I just do one little line, and I am not learning the flute. I'm a drummer, thank you.

MS: Okay, okay. How about the equipment you use?

BB: I've got a blue Ludwig *Vistalite* kit I've been using for about three years, with an old Ludwig *400* snare I found for $35 in an old music shop somewhere. I have four Ludwig concert toms, 6", 8", 10", and 12". The regular toms are 12 X 8, 13 X 9, 14X 14, and 16 X 16. My bass is a 22".

MS: I once saw a photo of you and you had what looked like a really deep, marching-type snare. It looked like a Hayman.

BB: It was a Hayman, 10" deep, which they'd made for me a long time ago. I have a few different snares, the 10", the *400,* which is a regular 5 1/2" deep shell, and a 6 1/2". With snares, and drums in general, the kind of head you use is very important.

I use Remo *Ambassadors* on the snare, because they have that crispness. On the regular toms and bass, I use Evans oilskin heads. *Vistalite* generates a very bright, ringy sound, and the Evans heads take out the nasty overtones, while maintaining the power. On the concert toms I use Remo *Black Dots.*

MS: How do you feel about the merits of fiberglass as opposed to wood, or stainless steel, in making drum shells?

BB: Well, it's all in the sound really. I only use the *Vistalite* kit on the road, because it's very loud and cuts through well. In the studio I use an old Ludwig wooden kit which is very dear to me. I've just seen some of Ludwig's new wooden drumshells, which I believe are three-ply, very thick, and I'm pleased with them. I'll probably be getting a set of them soon as well.

MS: How about cymbals?

BB: I have a mixture of Paiste and Zildjian. Again, it varies from studio to live gigs. In the studio I use two delicious Zildjian crashes which I could never be unhappy with, but they would never last on the road. So I use 16" and 18" Paiste *2002* crashes live, plus a Zildjian 20" crash. My ride is a Zildjian, the hi-hats are Paiste *Sound Edge.* I've also got a Paiste and a Zildjian China type, one on each side of the kit. Plus I have some others lying around which I use from time to time, like a Paiste heavy ride and a little Paiste splash.

MS: What kind of differences do you notice between Paiste and Zildjian?

BB: Well, the problem with Zildjians is that you have to go through six or seven of them before you find one you might like. With a Paiste, you know exactly what it'll sound like every time. I could order an 18" *2002* crash and I know precisely what it'll sound like before it arrives. That consistency is nice. Back when Paiste had the *Formula 602* cymbals, I used to break them all the time.

MS: What people never realized was that the *602* cymbals were meant for jazz, not for being bashed hard with thick rock sticks.

BB: Exactly. And I do use rather thick sticks (Regal Tip). I loved the sound of the 16" thin crashes, but I'd always break them. I broke three in one bloody night! I think Keith Moon and I shared the record at the Paiste factory for breaking the most cymbals. But anyway, the 2002 cymbals are exceptionally strong.

MS: How about tuned percussion? Would you like to explore it more deeply?

BB: Yes, but I'd rather get better on the drum kit first. Mainly I'll use the glock. It's a lovely sound.

MS: On *Songs From The Wood* you were listed as playing "knackers and tabor." What are they?

BB: They're medieval instruments. There's this little shop in London that specializes in making copies of ancient and medieval instruments. The knacker is a copper drum shaped like a bowl, sort of a miniature tympani, with a calf head and one gut snare on it. The tabor is a shallow, round drum with calf heads and snares on both sides, which is kind of strange. They have a very wierd sound. The tabor is on "Velvet Green," that sort of rustling sound you hear.

MS: How about the recent advances in drum technology, such as North drums or electronic percussion?

BB: Well, I don't think the North drums will ever get off the ground. The whole idea is to make the sound louder, right? Well, if you're playing in a small place you don't really need them, and if you're playing in a huge hall the mikes will take care of them. So I see no place for them.

MS: Well, their elongated shape does give them a rather unique sound.

BB: Yes, I suppose so. Electronics I find fascinating. I haven't really had the time to explore them, and I'd rather get to know regular drums better anyway, but electronic percussion is interesting, a whole new thing. The fact that you can change the pitch and volume with a knob on one drum makes it a whole new ballgame. To a certain extent, it is only technology, and one must learn how to play rather than let gadgets do the playing for them. But all this new stuff that's happening is great, all these advances and new ideas. It can only make things more interesting.

You were talking about the North drums before . . . you know what I've got, that's really wierd? A couple of those Trixon kits with the pear-shaped drums.

MS: What do they sound like?

BB: Crap, basically. They're sort of conical, you know, bigger at the head and then tapering in towards the bottom. They look really wierd, but the sound was nothing really outrageous. There's always weird new things coming out, but you have to be able to play the drums, you know? Like Joe Morello. I saw him at a clinic about four months after I started playing and he was just unbelievable. So totally into just the basic drum kit, and drawing so much music out of so little, without any flashy effects. That was one of the most amazing things I've ever seen. That's what it's really all about.

MS: How would you react to someone who said your drumming was too complex, that you should become more intuitive and straight ahead?

BB: Well, that's their opinion and to a degree I can see it. But, again, it's the music I'm playing that's complex, and my drumming almost has to follow from that, doesn't it? Besides, as I said, my playing is intuitive, to me anyway. Actually, the funk stuff I do at home between gigs is sort of therapy to keep me from getting lost in the complexity, to sort of keep me in touch with my body.

MS: What do you think constitutes musicianship, or musicality, as you put it in referring to Morello?

BB: It's a very intangible thing. It's a matter of combining a lot of different aspects of playing into a nice whole that goes perfectly with the rest of the music. Things like technique, proper timing, alertness, and taste. The feel of what you're playing. That's musicianship. When I say I like Steve Gadd, it's because of all those things which he does so well, with such musicianship. And there are a lot of American players who have that musicianship. I'd like to ask you a question: why is it that so many people seem to have this thing about English musicians being so far superior to American players?

MS: It's a sort of reverse-snobbery thing. In large part it's simply because the music of those English musicians you referred to is of such an accomplished nature that people here flip over it. Americans aren't exposed to the academic, technical thing English and Europeans have developed. On the other hand, I've read of a lot of English musicians who prefer the spontaneity and "soulfulness," of American drummers. It is strange, though, and I think it's a consequence of the commodity aspect of the record industry. You get identified with instrumental virtuosity and people get into that technique, that type of music, and that type of musicianship.

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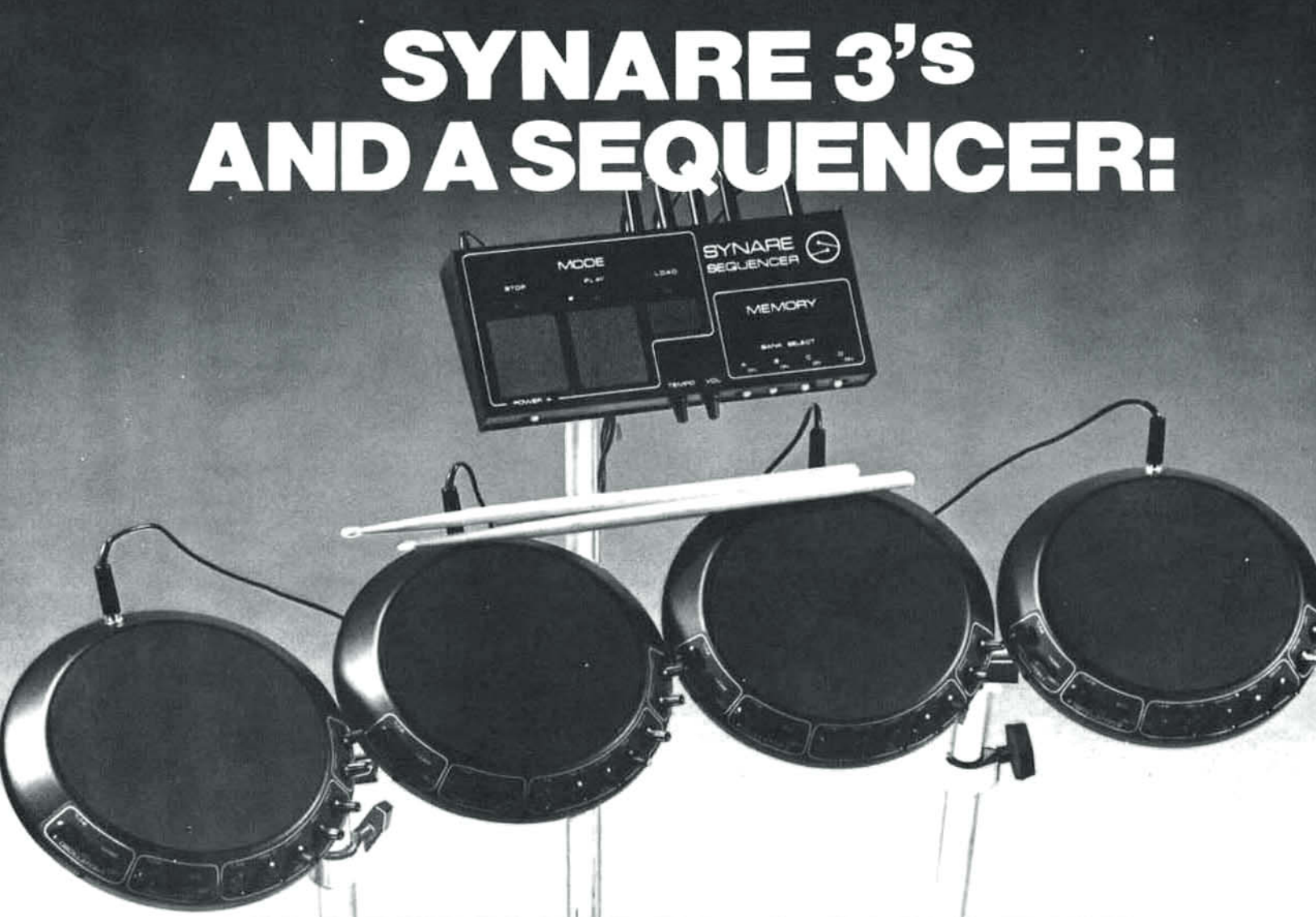
SYNARE 3's AND A SEQUENCER:



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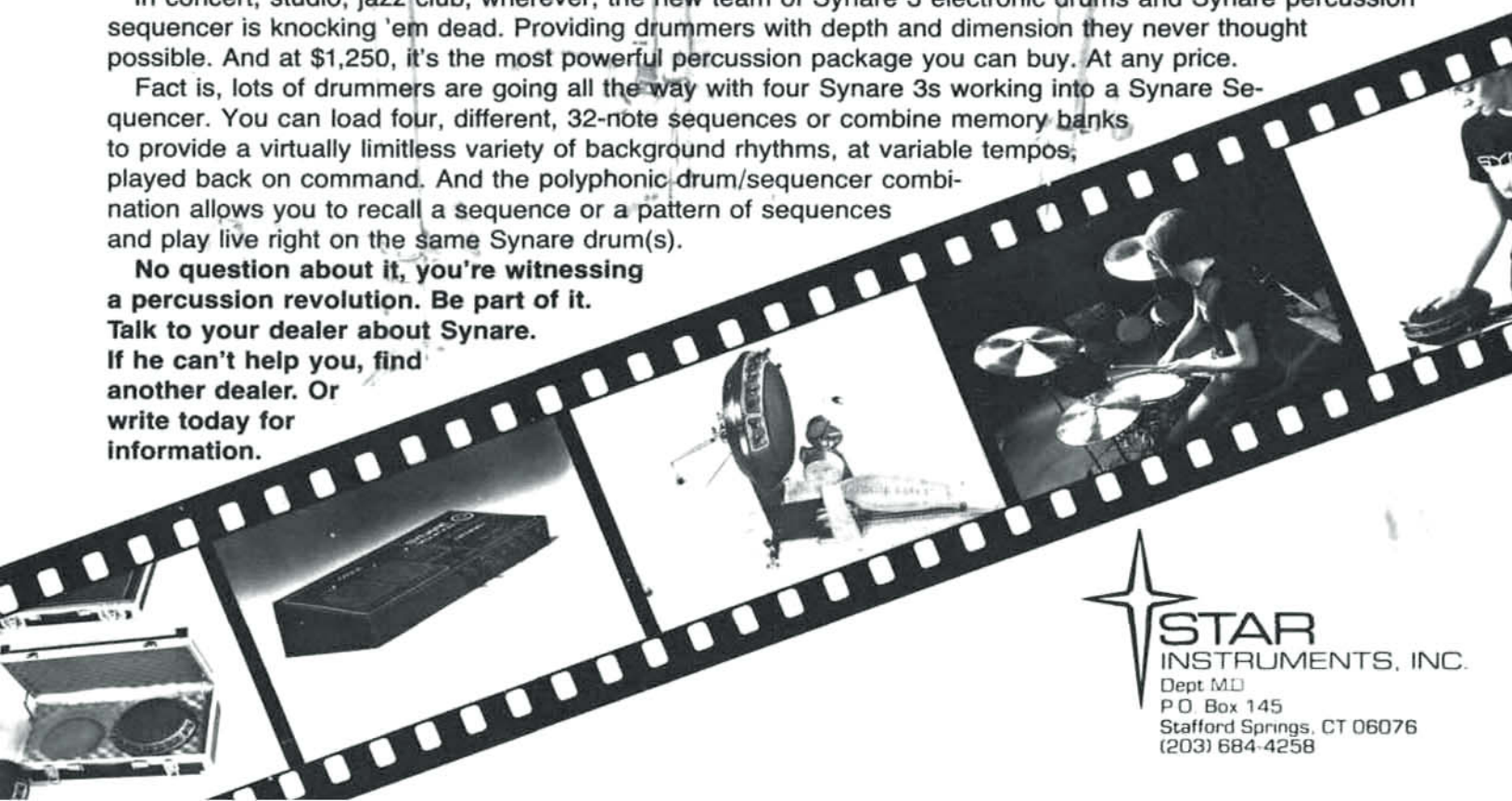

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MICHAEL CARVIN: SPREADING THE WORD

by Sam Silver

One might nickname Michael Carvin "Man Of 1,000 Albums." He's played drums on many albums, including 100 jazz albums. The artists with whom he's been associated run the gamut of jazz — bebop, traditional, to the avant-garde and soul-tinged.

Michael has played and recorded with the mainstream musicians like Ben Webster, Dexter Gordon, Hampton Hawes, Jackie McLean, and Gerry Mulligan. He's had stints with Pharoah Sanders and Alice Coltrane, not to mention Doug Cam, Larry Young, McCoy Tyner, and Bobby Hutcherson. Working with Gil Evans, Billy Harper, Reggie Workman, Cecil Bridgewater, Terumasa Hino, Harriet Bluiett, and Frank Strozier places Carvin right in the thick of the New York scene. Michael Carvin is only 34 years old and didn't concentrate on jazz until nine years ago.

Michael hails from Houston, Texas. There his father, a professional drummer, encouraged Michael at a young age. In 1963, young Carvin began nine years as a studio musician in Los Angeles, including a stint as Motown's staff drummer in 1968-1969.

Lately, Michael has toured the U.S. and Canada with the Harlem Opera Society, an outfit which features reedman Sam Rivers.

The interview took place in Michael's Upper West Side apartment. We got on the subject of the latest *down beat* poll, that rated Michael a drummer "Deserving of Wider Recognition."

SS: How do you see the music scene today? What is your opinion of jazz magazines?
MC: I haven't seen a real jazz magazine in years.
SS: Does it bother you that rock drummers take precedence over jazz drummers?
MC: Nothing bothers me because I'm a private individual. Whatever people decide to do for whatever reason they want to do it is their business. It has nothing to do with me.
SS: How do you see the record business? You cut a lot of albums.
MC: The record business is booming. There's an outlet for everything. It's a matter of a person having the totality of knowledge to see what he wants to do. Some people can't see, so they follow somebody else. The jazz business in Europe is booming. The jazz business in Japan is booming.
SS: But the club scene in New York is not booming. Is that a fair assessment?
MC: Well, I feel it is booming. Because I can hear Max Roach in a New York club. I can hear Philly Joe Jones in a New York Club. I can hear Art Blakey and Art Farmer in a New York club.
SS: Do you see a bright future for jazz?
MC: The future for jazz has always been bright, because I can still go and hear Count Basie. I can still hear Earl "Fatha" Hines. I can still hear Charlie Parker and he's been dead twenty years. I can still hear Chick Webb. Nothing's changed.
SS: What's your opinion of the musicianship of the younger drummers coming up?
MC: The young drummers that are coming up today are at a disadvantage compared to me for one reason. They don't have a variety of music readily available. In order for a drummer to become a master, he's going to have to do a lot of research. At 17, had I moved to New York, I would have had the chance to work with this one and that one. Because it was happening. Today, it is happening, but not as much. Let's say a young kid today wants to become a jazz drummer and develop a jazz foundation. He's going to be in trouble.

When I was 12 or 13, you could go to a club on Sundays at a place in Houston, Texas called The Ebony on Elgin and Darling Streets. Upstairs at The Ebony, they'd be playing jazz. When you came to sit in, you had to be able to play. If you couldn't play, you couldn't sit in. Now today, where can a youngster go to play today — a kid thirteen years old?
SS: I can't think of any.
MC: Nowhere. So you have to listen to records. When you go into a record shop, try to find a Michael Carvin album or Jackie McLean's album. Dexter Gordon is different because he just signed with Columbia. But try to find a Charlie Parker record. You're going to be in trouble, man.

Yet you can get off the plane in Europe, walk into a record store and find these records. You can go to Japan, look in their jazz collection and find Bessie Smith.
SS: What has been your experiences with the crowds in Europe and Japan?
MC: Respect.
SS: What about the size of the crowds?
MC: Huge.
SS: One Thousand?
MC: More.
SS: Five Thousand?
MC: More.
SS: Ten thousand?
MC: And more.
SS: What artists were you with when you performed before ten thousand people?
MC: I was with Freddie Hubbard, Pharoah Sanders, Hampton Hawes, Earl Grant, Carmen McRae, Dexter Gordon, Johnny Griffin, Ben Webster, and Jackie McLean.
SS: This was Europe and Japan.
MC: Yes.
SS: On becoming a master drummer . . . let's talk about the process in which you became a master drummer when you were young?
MC: Well, I'm not a master yet. I will be soon. See, I'm working on a theory. I'm not interested in being the world's greatest drummer.

I'm tired of people saying, 'Man, you beat the hell out of those drums.' And I'm tired of people pushing the drumset in the corner. I'm dedicating the rest of my life to letting the people know that the drum is a musical instrument. Like a musical instrument, it can play melodic rhythms. I can play a melody, like a horn player plays. If I'm with a band and don't know the tune, I will not solo. If I solo and don't know the melody, I'm wasting my time. I'm banging. When I solo, I'm playing the melody. A drummer should know the melody. A drummer should play the fingering of the melody like a horn player. We have to start to let the public know, we do not beat. You would be surprised how many people say, 'Oh, you mean, they write the music for drums?' You would be surprised. Everybody thinks, 'Oh, a drummer . . .just set them up and bang on them.'

People give me nice compliments, 'Oh Michael, you play great,' and they lay right on my cymbal. If it was a violin, they wouldn't touch it. If you take a violin to 42nd Street and Fifth Avenue, the people walking by will smile at you. If you take a drum to 42nd Street and Fifth Avenue, they'll call the police on you. Disturbing the peace. Noise pollution. They don't respect the drum as a musical instrument. I'm going to play musical notes on the drum. That's why I tune my drums. That's why when I play a drum solo, people say, 'Hey man, you were playing the melody.' I have to educate the audience, so they don't put the drummer back, like in the thirties.

SS: So how do you achieve this?

MC: You have to study that melody. I'm studying the piano at the present time with Professor Dennis Moorman at York College. I'm also studying marimbas from Professor Warren Smith at Old Westbury College.

SS: What about tuning?

MC: I tune my drums in fourths. And all of my cymbals have names. Lightning, Thunder, Sunshine, and Rain. My drums are called Earth, because the drums are the foundation of the earth.

SS: How do you explain the present attitude people have toward drums.

MC: The present concept is that the drum is not melodic, but rhythmic. It can only keep time. That's not true. Max Roach and Kenny Clarke were the forerunners of a new concept. Around 1940, Max and Kenny developed a new way of playing time.

Since that time no other drummer has upheld that tradition. Max and Kenny were the first two drummers to bring the drums forward. Since then, the drums have been going backwards.

Notice today with disco records. The drummer plays the "and" of 1,2, and 3 on the hi-hat. He plays the downbeat of 1,2,3,4 on the bass drum, so it sounds like "boom — sst — sst — sst — sst." You don't need a human to play the drum, you can get a machine or computer to program that.

You're playing down beats with the bass drum sound and the "and" of the beat with a hi-hat or piercing sound. So the only thing you're dealing with are bars of eighth notes. "1-and-2-and-3-and-4-and." It requires no knowledge to do that.

So why in 1978, should the drums be going backwards, when they struggled all these years to come forth in the forties. What about the efforts Mr. Kenny Clarke and Mr. Max Roach put on the scene.

So I feel it's my job to be melodic instead of rhythmic. And let the world know the drum is a musical instrument. And the drum has to be studied like the clarinet, violin, or piano.

If you set up a drumset, a trumpet, a bass violin, a saxophone, and release some kids; see how many of them run to the drums. But they won't touch the violin.

So I want the parents and the kids to know that the drums are a musical instrument and must be studied like all the other musical instruments.

SS: What schools are you affiliated with presently?

MC: Rutgers University, Livingston College, The Jazzmobile at P.S. 201. Also, privately here at my own home.

SS: How is your drumstick (the Michael Carvin model) different from other sticks?

MC: First of all, the stick is completely balanced. Let me explain something about the stick. This is the butt (the non-tapered shaft), the shoulder (the tapered part leading to the top), and this is the bead or the tip. The average stick is thin at the shoulder. It starts thinning out about four inches from the end. All the pressure falls here. That's why they break in the shoulder area.

My stick doesn't thin out until it gets to the tip. That's why it won't break here. The pressure in all sticks is in the shoulder. It's like your shoulder. If you lift anything the pressure is in your shoulders.

Also, other sticks have larger beads. In my melodic concept of music, if you have a larger bead, you will get a flat tone. By getting a fiat tone the drummer has to hit the cymbal harder to hear it. By getting a sharp sound you don't have to hit the cymbal hard to hear it. A sharp sound is piercing but a flat sound is dark. I can play faster, because I don't have to concentrate on beating,

SS: Do you use nylon on the end of your stick?

MC: A cymbal is made of brass. Brass is from the earth. Wood is from the earth. If you're using a stick with a nylon tip, you have to play harder because nylon will not vibrate through brass.

When you play a wooden stick on a brass cymbal, you don't have to hit it hard. The brass will vibrate through the wood, because wood vibrates. When you strike the cymbal you feel it in the tips of your fingers. This way, I don't count. The only way I know the tempo is that my stick tells me what to do. The tips of my fingers are very sensitive to what comes through the stick after all these years of practicing. So as the stick vibrates, I know what I'm playing. I don't have to hear it.

SS: Is there any place your sticks are available?

MC: At the Professional Percussion Center in New York City.

SS: Other than drumsticks, are you satisfied with the drum equipment being played today?

MC: Yes.

SS: Let's talk about your equipment.

MC: I advertise for Paiste cymbals. My drums are Gretsch. My sizes are 18", 12", 13", and 14". Those are the sizes I like. It's easy to get around with them.

SS: When you were growing up who were your influences?

MC: My first influence was my father, Henry Carvin, who was a professional drummer. My first idol was the heavyweight champion of the world, Art Blakey. Then I heard Max Roach, Jo Jones, Chick Webb. He was dead before I was born, but I was familiar with him because of my father.

The drummers I've always idolized are Elvin, Jo Jones, Roy Haynes, Max, Art Blakey, and Philly Joe Jones.

SS: You said Max was one of the first to play melody. What about the others?

MC: Roy Haynes is the most sophisticated drummer I've ever heard. Roy Haynes has something very special in his left foot that no other drummer has. That's why all your female singers are madly in love with Roy Haynes. He's one of those drummers who makes you feel good. They call him "Snap, Crackle, and Pop." They should call him Mr. Sophistication. He does something with his left hand on the hi-hat that I can't figure and I watch him a lot.

SS: Art Blakey?

MC: When I was growing up in Houston, Texas, I grew up playing a rhythm called "The Shuffle." A "Shuffle" rhythm written would be a dotted eighth note tied to a sixteenth note for four beats. And in Houston, Texas that was the rhythm that we played. I heard Blakey on an album and they played "What No." He was playing a "Shuffle" all the time, so I felt right at home.

But, Art Blakey showed me Africa in the way he tuned his drums. I was fascinated with the press roll he played. Also the bass drum roll he plays with one foot. I started practicing on that immediately. I was ten years old at the time. Now, I can do it.

SS: Max?

MC: He was one that wasn't afraid to bring the drums forward by playing melodies. Max Roach was one of the first drummers that came on the scene. When he played the solo, you could hear the melody. Whatever the tune was he played the structure of it while soloing.

SS: Jo Jones?

MC: Let me put it this way. For every five beats that a drummer plays, three of them belong to Jo Jones.

SS: He was that innovative?

MC: He's known as Mr. Hi-Hat. Max Roach and all the other cats are teenagers compared to Jo Jones. Drummers like myself and a very dear friend of mine, Alphonse Mouzon, we're babies, man.

Max, Art, Philly, Roy Haynes. They're teenagers. Papa Jo Jones, Sid Catlett, Baby Dodds, Cozy Cole . . . those are the real drummers.

SS: Philly Joe?

continued on page 63

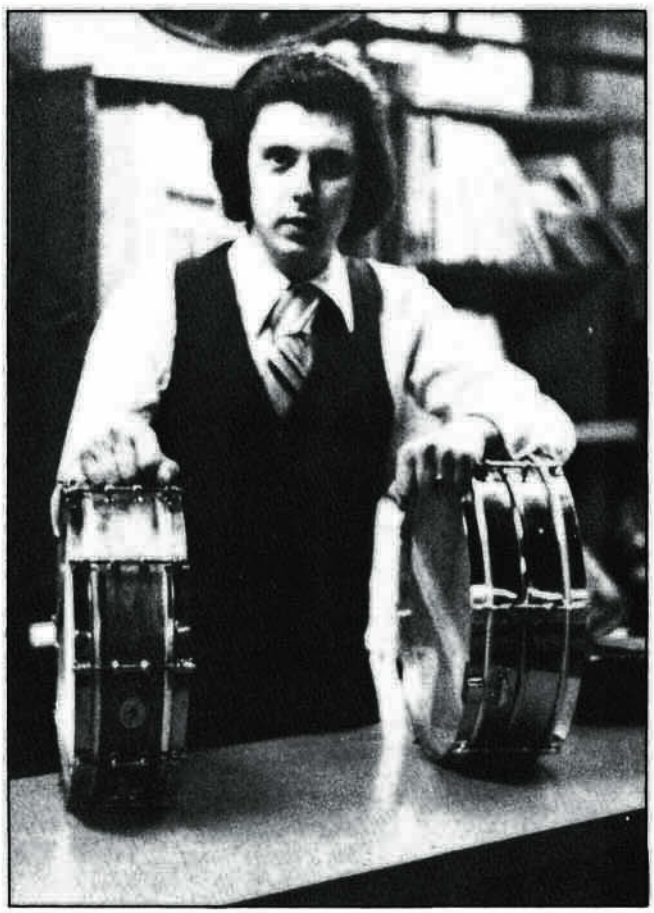
Pro Percussion: New York

by Cheech Iero

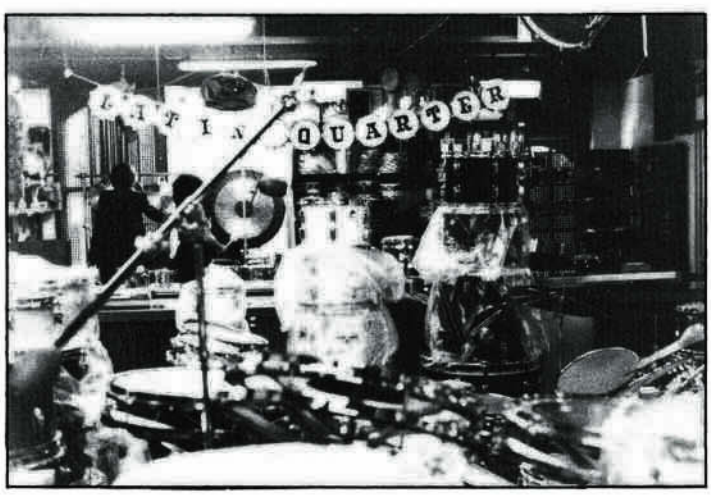
The staff of the Professional Percussion Center, pictured from left to right: Roger Squitero, Norman Grossman, Ken Rice, Jayne Ippolito, John Burcin, Gary Carnivale, Tom Beyer, and Tim Herrmann.

Everyone that comes in the Professional Percussion Center is treated the same. Whether they are a top pro with 40 years experience or a young student drummer just starting out, they are treated with respect. There's an indescribable sensation you'll get when you walk into the shop and see the likes of Billy Cobham, Steve Gadd, Carl Palmer. Peter Erskine, or even Charlie Callas. And just look around, hundreds of pictures of the most famous drummers that ever lived adorn the walls. It's some feeling!

"Drums for drummers" was Frank Ippolito's original premise for the Professional Percussion Center, and that's exactly what it is: no guitars, no pianos, no flutes . . .just percussion. Frank didn't just run a drum store, his interest and enthusiasm reached out and touched the hearts and souls of countless percussionists. He was always willing to lend an ear to a young player who had a problem, or give pointers, and advise drummers in making the best selection of equipment. Those who knew Frank were saddened by his death on March 19, 1978. The music industry lost one of its best friends.

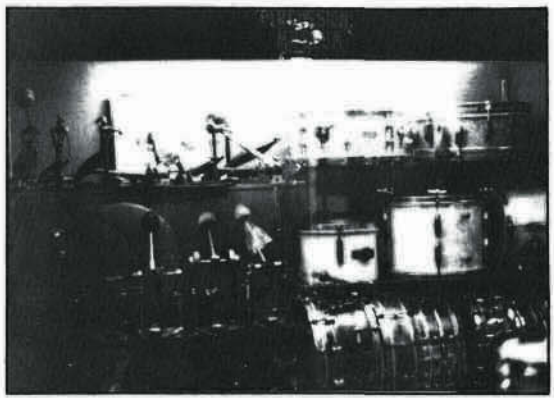


Manager John Burcin with two of the Professional Percussion Center's customized snare drums.



Percussion instruments of all kinds can be found in the PPC's "Latin Quarter."

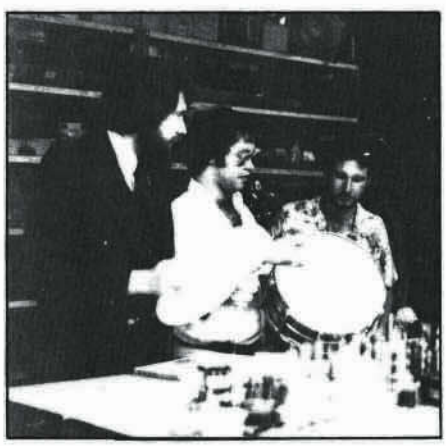
Assistant manager Gary Carnivale tests an Avedis Zildjian ride as store manager John Burcin acts as the cymbal stand.



Snare drums, tom toms, bass drum pedals, low socks, and other interesting percussion memorabilia from the past can he found in the "Percussion Museum."

"The Drum Lady." Jayne Ippolito.

Meatloafs Joey Stefko, rolling sticks before making his selection.



Tom Beyer, and shop foreman Tim Herrmann show a satisfied customer his new customized snare drum.

Frank Ippolito was an active musician who played with Tex Beneke, the Glenn Miller Army Air Force Band (there were two drummers with the Glenn Miller Band at that time, Ippolito and Ray McKinley), and did numerous studio sessions in New York. Frank Ippolito was also known as an inventor. He was the man who designed the smooth, fast action, chain operated bass drum pedal, the original F.I.P.S. practice drum set, and other innovative drums and accessories.

Being in the mainstream Frank was well acquainted with a man who the top professionals considered a genius at designing and repairing drum equipment. His name was Bill Mather, and he owned a drum shop in Manhattan called White Way Music. When Bill Mather died, Frank bought the shop and found space on 8th Avenue, renaming it the Professional Percussion Center. Still a working drummer, Frank had instant credit with the manufacturers because of his reputation. He had even endorsed many of the products personally. The business began to flourish and soon Ippolito was forced to make a choice between playing and the Professional Percussion Center. He chose the drum shop. Given his total commitment, the shop expanded from a one floor operation to occupying the entire building. Even the capacity of the entire building could not accommodate the growth of the successful operation, so in 1977, Frank initiated the move to the Professional Percussion Center's present location at 151 West 46th Street. This was a tremendous undertaking, for all the stock, from the smallest triangle to the largest bass drum had to be packed, moved, unpacked, set up and accounted for. Frank supervised the entire change of residence.

The Professional Percussion Center is now run by Jayne Ippolito, Frank's widow. Jayne is assisted by her hand picked, all drummer crew, which she affectionately refers to as her "kids."

The 14th floor drum shop houses the finest percussion equipment in the area.

"Frank was never afraid to try something new," said Jayne. "He brought in instruments from Brazil, South America, and Africa that no other dealer in New York would buy. If it's good we

have it, if it's bad there's no reason to have it here."

As John Burcin, the store's manager said, "Our cymbal selection is superior. Not one customer buys a cymbal here without trying it first. Some customers have spent the whole afternoon in our cymbal room testing the cymbals before they bought one."

It's not uncommon to see drummers spending hours at the counter rolling PPC signature sticks. "How can you sell prepackaged sticks to a drummer? They have to be rolled," Jayne said.

In addition to the pleasant reception you'll get, there is a magnificent assortment of stock to select from. The Professional Percussion Center does not cater to one particular drummer. It's a shop for all percussionists: rock, jazz, marching, and Latin drummers will all find what they are looking for.

"There are several people who come up from Brazil and Argentina to buy from our selection of Latin percussion instruments," said John Burcin.

Roger Squitero is the person to see in the store's section called "The Latin Quarter." If it sounds good, he knows about it, and plays it.

The repair department is second to none. "Tom Beyer and Tim Herrmann can repair anything," Burcin said confidently. "They have even repaired drums that have been crushed at airports."

The repair department has a reputation which is well known among the heavyweights for their customizing expertise. Their customized snare drums are shipped all over the world. They are in great demand by Billy Cobham, Lenny White, and Tony Williams. The shell choices range from steel, brass, wood, to phenolic.

"Other shops are sending us drums for repairs and customizing," said shop foreman Herrmann.

John Burcin reminded, "For every set we sell, we are completely covered for repairs by having all the parts in stock."

No true drummer can resist admiring the exhibit of Gretsch, Ludwig, Pearl, Rogers, and Slingerland drums, plus the vast selection of Zildjian cymbals on the PPC display room floor. I especially enjoyed browsing through their Percussion Museum, which includes an amazing assortment of vintage drums and equipment, some of which belonged to the legendary Billy Gladstone and Gene Krupa.

On the 15th floor you'll find a spacious stock room and the PPC's modern teaching studios. Their teaching staff boasts the talents of the well known Norman Grossman, and Dizzy Gillespie's drummer Michael Carvin.

Most drummers in the "Big Apple," stop by to see the woman people in the music industry fondly call "The Drum Lady" at the Professional Percussion Center. It's the "in" place for drummers

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by David Garibaldi

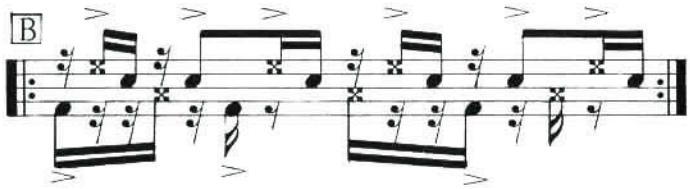
1. ♩ = 152

This has a "1/2 time" feel.

2. ♩ = 132

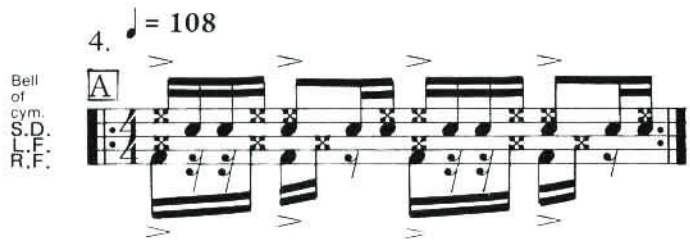
"1/2 time" feel.

3. ♩ = 120



Right hand can be played on cowbell or bell of cymbal.

4. ♩ = 108



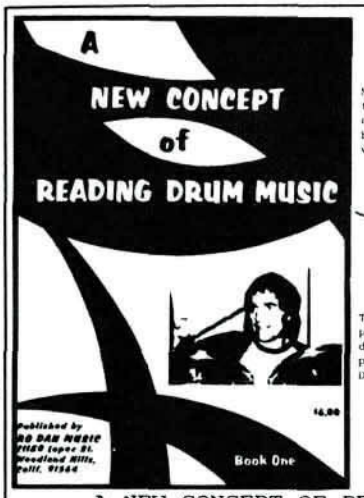
Remember, in all examples, un-accented snare drum notes are to be played softly.

In examples 1-3, you will find this figure:

In the above examples, you'll notice a distinct difference in the sound of the hi-hat being closed with the foot as opposed to striking it with the stick. These two distinct sounds used with accented and unaccented snare drum/bass drum strokes have a very unique flavor. The metronome markings are merely starting places and can be disregarded. You may find a more comfortable tempo that will suit you individually.

When going through these, you might want to try learning them a beat at a time. Begin with the first beat, then add the second, then the third, etc. One of my teachers in college used to have the stage band (when learning music that was especially difficult) begin on the last bar of the piece, then the last two bars, the last three, etc. This was very helpful and gave a clearer picture of the music.

As always the rules of taste and discretion apply. I'm sure that with some thought, you'll come up with many variations of your own.



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Developing A Musical Approach

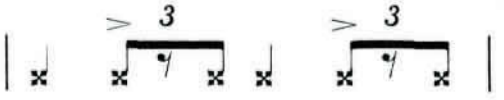
Photo by Scott Kevin Fish

by Ed Soph

In my article "Reading and Jazz Interpretation," in the August-September issue of *Modern Drummer,* I mentioned the necessity of practicing musically. One way we may do this is by actually playing tunes on the drums. The materials needed are either a fakebook of tunes or a book of standard jazz tunes such as comes with some of Jamey Aebersold's, *Play-A-Long jazz* improvisation records. To start, get the Miles Davis, Sonny Rollins, Cannonball Adderley, or Duke Ellington volumes. It is helpful if you have a recording of the tune so you can hear the melody, or play it on vibes or piano.

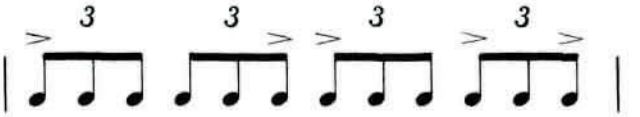
Space prohibits dealing with an entire tune so I'll use a simple melodic/rhythmic fragment to show the steps of practicing. The fragment is:

1. Play the fragment as rhythmically notated on the snare drum, alternate sticking. Play the hi-hat on 2 & 4.
2. Same as Step 1, except play the figure on the snare with the left hand while playing the hi-hat on 2 & 4 and the basic ride pattern



with the right hand. Lefties do the opposite.
3. Same as Step 2, except play the figure (our "tune") on the bass drum.
4. To insure correct note placement we shall now play the rhythmic foundation of the figure, which is

because we are "swinging" the figure on the snare. Alternate sticking, accenting those notes of the basic pattern.



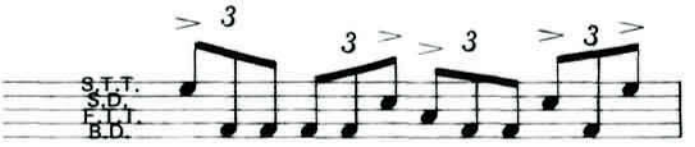
You might want to experiment with sticking combinations. e.g., LRR, RLL, LLR, etc.

5. Now, use all the drums in such a way as to outline the basic melodic directions of the figure.

Written within the triplet (swing) framework:

Practice it both ways: the figure as written and the figure within its triplet framework. Try different stickings.

6. Add the ride and hi-hat patterns and outline the melody, as notated in the example in Step 5, on all the drums with the left hand and right foot, (right hand and left foot if you play left-handed).
7. The same as Step 6 except play the melodic/rhythmic figure on the upper drums and fill the rests with the bass drum.



8. Use the hi-hat to fill in place of the bass drum.
9. Use the ride to fill in the rests previously played with the hi-hat.

As you can see, the possibilities go on and on. The basic approaches to this melodic/rhythmic fragment and, hence, a complete tune, are as follows. Keep in mind that there are many variations, tonal and rhythmic, as well as sticking, within these

basic approaches. The variations are your improvisations. The basics:

1. Three, two, or one limb(s) may play repetitive figures (ride, hi-hat, and/or bass drum) while the remaining limb(s) play the melodic/rhythmic line as notated.
2. All limbs play the melodic/rhythmic line. There are no repetitive "time-keeping" figures.
3. Consider unison figures. Two or more drums/cymbals played in unison produce color, contrast, and emphasis; all prime ingredients of phrasing.
4. Try to articulate the notes/rhythms as a horn player would, long, short, accented, etc.
5. Use dynamics.
6. Play the particular tune in many tempos.

There are many advantages to practicing with actual tunes. It develops one's reading ability, both rhythmic and melodic. It increases one's listening ability. It introduces new sticking patterns, new paths around and between the drums and cymbals, which are based upon a melodic as well as a rhythmic foundation. It is beneficial in breaking the habit of recurring, melodically unrelated patterns on the drums; in a word, "licks." It develops one's melodic and rhythmic sense as one total technique. It develops improvisational technique. It teaches one to feel phrases rather than to count them. Melodic practicing makes one aware of dynamics, accents, contrasts, and articulations. It develops one's ability to internalize the time rather than to depend upon repetitive figures. It increases one's repertoire. It reveals technical problems through a musical medium, not a mechanical one.

Obviously, all this is nothing new. Classical percussionists, blessed with a published repertoire, have practiced this way for years. As jazz drummers, our repertoire are the tunes, standard and soon-to-be-standard, which provide the foundation of the improvisor's art. We must learn those tunes, play them, interpret them, assimilate them, and improvise upon them.

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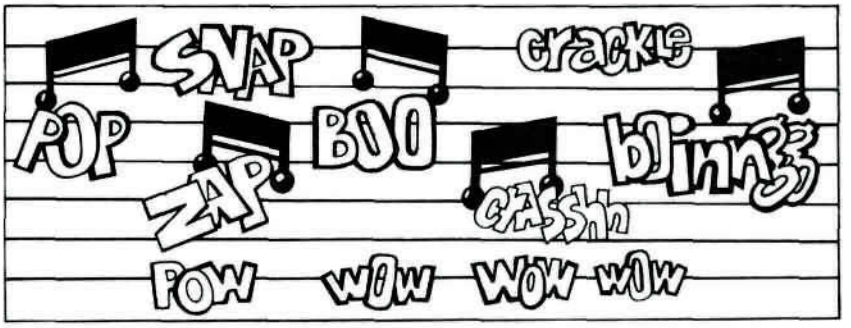

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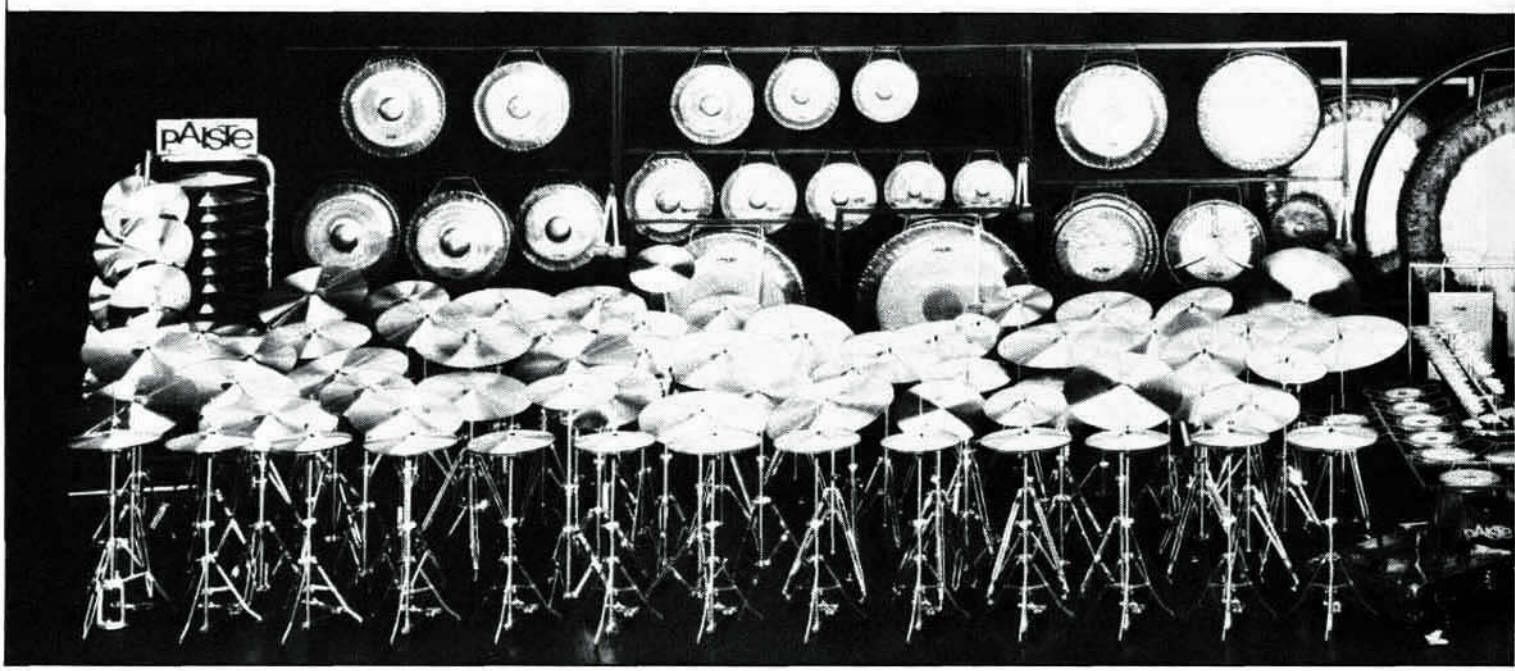

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Carmine Appice
At an early age helped form "Vanilla Fudge" and three years later joined "Cactus". After several successful years teamed with Tim Bogert and Jeff Beck to form "Beck, Bogert and Appice" trio. Currently with Rod Stewart. Uses a 50" symphonic gong in his set-up. A Paiste artist.

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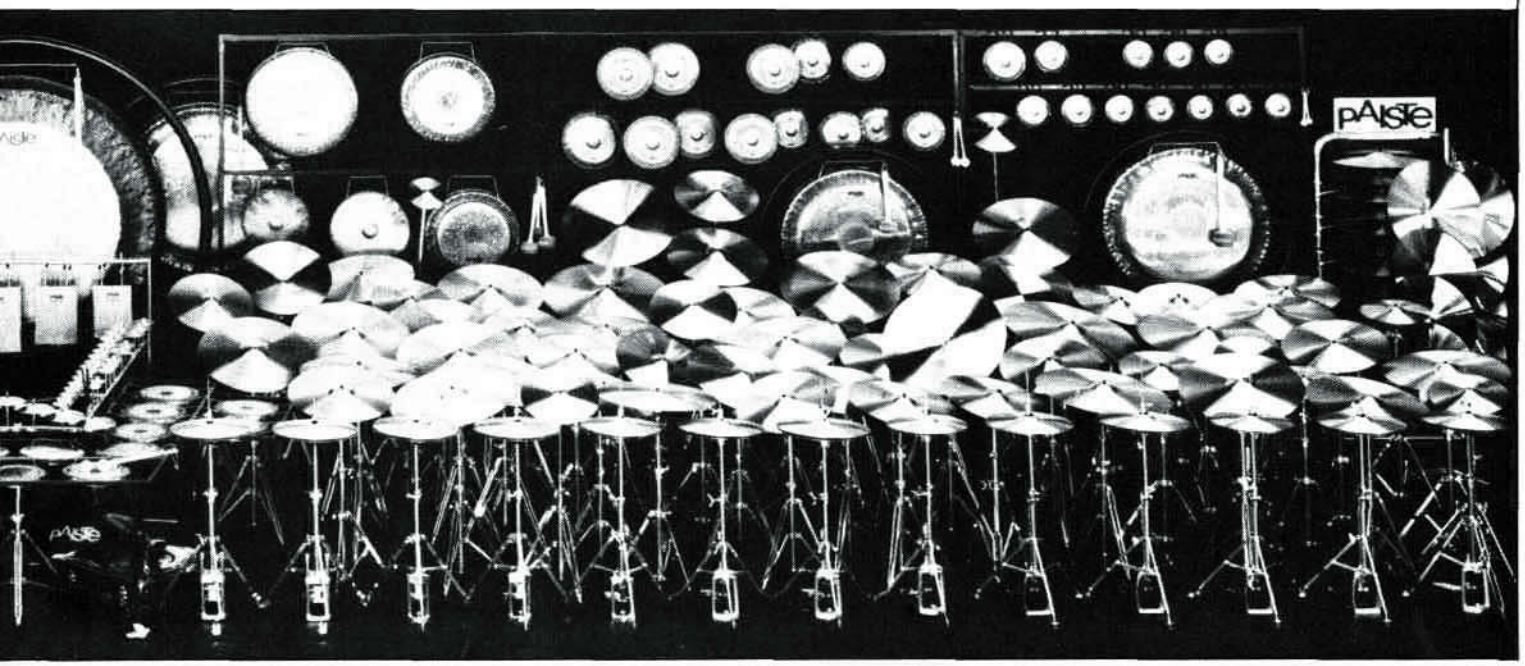

VICTOR FELDMAN: UP-CLOSE

by Dave Levine

Victor Feldman is a distinguished veteran of the recording industry. His unique abilities as a keyboard player and percussionist are sought by such artists as Hubert Laws and Joni Mitchell, plus groups like Steely Dan and the LA Express. His knowledge and experience in the processes of live and multi-track recording were the subjects of our interview.

Much of the recording that Feldman does takes place after everyone else has left the studio. This type of "multiple track" recording is so common that Feldman is currently building a 24 track studio at his house so that he can work at home.

"I enjoy it (multi-track playing). It's fun being creative, but, if I do too much of that I miss doing dates with other people around. I enjoy both. When you do a lot of dates by yourself there's a lot of pressure," says Feldman.

Because of this need to do more live recording Feldman decided not to use any over dubbing for his own albums. *The Artful Dodger* and *In My Pocket* (featuring Hubert Laws and Harvey Mason) are both "live" recordings.

Some of the most recent (and recognizable) recordings that Feldman has played on include Stephen Bishop's and Rickie Lee Jones' latest releases. He was also the percussionist for Cher's *Take Me Home* and Barbara Streisand's *Main Event.* These situations called for combinations of live and multi-track recording, and typify the way pop records are made. Feldman was called for the recording session and had the trunks containing his instruments sent to the studio. When he arrived he and the producers discussed what they thought would be best in the way of percussion sounds. Feldman was also given copies of the rhythm charts to help familiarize him with the songs.

In a recent session with Nicolette Larson a different situation presented itself. There was no written music. Feldman had to sit down at a piano and figure out the song. He then listened to the instrumental lines that were already on the tape, deciding which to play with and which to be independent from. After trial and error he found a marimba pattern that both he and the record producer liked. Feldman pointed out that this type of recording process is common, though not standard.

Since tape recording enables the player to edit, correct, or add to what he has previously put on the tape, normal playing techniques sometimes have to be adapted to fit studio recording needs. Improvising may often become memorizing. A spontaneously improvised section might have to be repeated or slightly changed to better fit with the rest of the tracks. The player has to remember what he played before so that he can play it again. Under normal circumstances, improvisation is not thought of in those terms.

Perhaps the best examples of changing to fit the recording process can be found in the unorthodox methods of Steely Dan, on whose records Feldman's name consistently appears.

"Donald (Fagen) and Walter (Becker) use the studio as a laboratory," he explained.

"They may spend long hours on one song. We would go from 3 or 4 in the afternoon to 3 or 4 in the morning, with just a dinner break. There were long charts, quite a few pages long.

"The basic Steely Dan track has 2 or 3 keyboards, guitar, bass, and drums. Everything else comes later. Percussion is one of the last things to be added, after listening to the recording to see what, if anything, is needed. Donald and Walter don't even think about percussion until the basic tracks are put down. Months may go by between the time the rhythm tracks and percussion tracks are recorded," Feldman explained.

On the *Aja* album Feldman received no advance knowledge of what percussion would be used. The wood blocks and light percussion used on the title track are an example of on the spot arranging.

"Donald and Walter like the feeling of spontaneity, and yet they have definite things that they want to hear," said Feldman.

When recording, "Rikki Don't Lose That Number," Steely Dan was looking for an African sound. Feldman had his Flapamba sent to the studio along with his other percussion instruments. The Flapamba is a marimba-like instrument with a more authentic African sound. During the session it was decided that an introduction, featuring the Flapamba, would have to be added to the already existing tape.

As a member of the LA Express, Feldman has performed on records and in concert. Though he can play keyboards and percussion on the records, Feldman is limited to one or the other in live performances. On their latest album, *Shadow Play,* congas and percussion were added after the rhythm tracks were recorded. Leaving out parts or adding players may be necessary in live playing, although in the studio one player can do everything.

Feldman pointed out some other differences between studio and concert performances.

"The things you can do in a recording studio are different from the things you do live. In the studio, they put you on separate tracks and put a microphone right on you, and there's no audience or any other instruments around you. When you play live you have to project. You might have a shaker that you can play on a recording date which would never be any good on a live stage. You'd have to use a louder version. Some congas may be good for recording, some good for live work. You may need to tune them differently, or even have a different set for each situation."

Another of the numerous things Feldman has learned about multiple track recording is to plan ahead.

"Put on as little as possible to begin with

and find a pattern that leaves space for the next double. When there are two or more percussionists someone has to take charge and decide who will play what." Many times the player becomes an arranger, laying tracks on top of each other. The player has to know how it's going to turn out before he starts the first overdub. Feldman prefers doing the conga track either live or on the first overdub. He then adds tambourine, wood blocks, cowbell, or whatever is needed on successive dubs.

Much of Feldman's respectability and success in the recording field is based on his ability to communicate and work with drummers. He lists Steve Gadd, Ed Greene, and John Guerin as his favorites because they are easy to work with. They leave him space to play.

"There are good drummers who don't leave room for any percussion but they aren't necessarily bad players. Drummers aren't trained to leave anything out."

Feldman described two important areas that will help the percussionist in working with a drummer. First, he should know complementary rhythms to the existing ones on the track, or those rhythms being played by the drummer and rhythm section. Feldman has found that his background as a keyboard player has helped him to develop a "third ear." He finds that he has greater empathy with the rest of the players because of his ability to "comp," or to fit his part in with what else is going on. Feldman strongly recommends that all percussionists become acquainted with the keyboard instruments.

Secondly, the percussionist must know complementary instruments that will enhance the feel and flavor of the music. If the drummer is using mostly tom-toms and low sounds, congas would be lost. The percussion player should try to find something in another register. At times, the percussionist may want to double the sounds of the drums, but he'd be better advised to "spin-off from the drummer. For example, don't use a shaker playing 16th notes if the drummer is playing 16ths on his hi-hat. But, if he's playing 8ths, adding 16ths on the shaker will add a new sound.

Feldman gives credit to Airto for "changing the conception of percussion playing." Practices that Airto has popularized, such as using common instruments in uncommon ways, or having an array of percussion instruments on a table, are ideas that Feldman often finds useful in his recording work. But Victor Feldman has also had a hand in shaping the musical direction of the accessory percussionist. His prolific work on countless records, for numerous artists, puts him in a category with Airto and Ralph MacDonald as the most influential studio percussionists of our time. Regardless of the recording process, or creative process involved, the artistic results that Victor Feldman has achieved are, in every sense, original.

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Perfect Practice

by Danny Pucillo

To the well known axiom, "practice makes perfect," I hasten to add "only if it's perfect practice." Too much time is wasted, too little accomplished, and too many goals left unattained because we simply don't get the most out of practicing. This matter of practicing divides itself into three root questions: (I) What should I practice? (2) How should I practice? (3) How much should I practice? There are certain rules of thumb, the fruits of many years of professional experience, which should help you achieve perfect practice.

To begin with, perfect practice is something you usually do alone. Playing on a job, or at a jam session is not practice. True, your success under these circumstances naturally depends upon the quality of your personal practicing habits, but the two are not the same thing. On such occasions you must listen attentively and play what you truly feel. If you've practiced diligently your ideas will flow spontaneously and will be adequately transmitted to the other musicians. Once you're on the bandstand, it's too late to practice. Though a number of musicians habitually practice while performing, such players will never rate among the truly musical drummers. While trying to listen to the other players and gain an insight through actual involvement in the music, they are trying to practice at the same time, thus sabotaging every important element of fine musicianship.

On your list of practicing goals should be technique. Without it, your ideas, no matter how beautiful, will forever remain inside your head. Since you must be able to sound your ideas adequately, a drummer without technique is like a writer without knowledge of grammar. The primary thing to consider when building solid technique is the proper grip. This is evident since the only objects between you and your drumset are sticks and brushes. It follows that the only way your ideas can be transferred to your drums is via your ability to execute them with your hands. Hence, a proper grip is the first step to good drum technique.

Some beginners, part of a small percentage, feel that a teacher is unnecessary. The vast majority of us have profited enormously from the knowledge and experience that only a teacher can give. So much precious time is wasted trying to teach yourself. You will accomplish much more with guidance than on your own with a trial and error method.

Don't be afraid to practice the things you find hardest to play. Some of you may have trouble with certain meters, others may find fast tempos difficult and some may be puzzled over sight-reading. These should be on your agenda at each practice session.

Listening to and playing along with good recordings is a fine idea. Your choice of repertoire should range from Top 40 music, big-band, Dixieland jazz, fusion rock and avant-garde. This will help you discover the music you really like and with which you feel most comfortable. If you can get the sheet music that goes with the records, do so. This will give you valuable sight-reading experience. While there are numerous drum books on the market to help you read better, no one book covers all problems. A good teacher can advise you on which books to get for your personal needs. Use them at your practice sessions.

Part of each practice session should be devoted to developing proper foot control. Many drummers manage to acquire good hand technique but fail to build equal foot technique. You must spend time playing proper exercises for the simultaneous coordination of hand and foot control.

Occasionally it is beneficial to practice with another drummer. I suggest the following routine:

(a) Play together with records or take turns listening to each other play, observing similarities and differences in approach to the same music.

(b) Purchase the music written for drum duets and play them. This will help your reading.

(c) Play duets using a metronome to help improve your feel for tempo and keeping good rhythm.

(d) Play together taking 32 bar solos, one of you playing time while the other solos.

(e) Try 16-8-4- and 2 bar solos each playing time to the other's solos.

(f) Alternate 32 - 16 - 8 - 4 and 2 bar solos between you.

(g) Invent similar procedures.

Recording yourself when practicing alone, with another drummer, or with a record and then listening to the play-back will help you mature quickly. You'll learn what not to play, when to play more and when to lay back. Remember "silence is golden" and has a rhythm of its own. Listen to yourself objectively.

Only you can determine the amount of time to practice. You choose how much time you will put into each practice session. Some students have to be urged to practice and some have to be begged to stop. I personally don't know any high-caliber musicians who practice according to the clock. As for myself, I practice daily if time permits. Some days are simply too full to take time out to practice. Other days, my schedule affords me all the time I want. There is always something to practice, something new to play, something more to improve upon. Learning is an infinite progression; it seems there's never an end in view if you love to play.

If you truly love to play you'll approach each practice period with an immense enthusiasm coupled with a burning desire to grow as a musician and as a person. With this kind of an attitude you'll find each practice session more rewarding than the last. Being assured of perfect practice you'll discover the meaning of the old axiom "practice makes perfect."

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SHOP TALK

HOW TO WEATHERPROOF YOUR CASES

by Jim Piekarczyk

To keep a drum safe and in tune under all weather conditions, it should be stored in a case that is durable, water-repellent and serves as a shock absorber to stand up to the wear and tear of travel. Weatherproofing fibre cases will protect your drums from cold, humid and arid temperatures. The method also offers extra protection against the hazards of travel. To complete the project successfully, you'll need some basic materials listed below:

Regular Tape Measure
Seamstress Tape Measure
Black Felt-tipped Pen
Straight Scissors (small & large)
Curved Scissors
Small Knife
Electric Iron
Felt (1/16" **thick)**
Foam Rubber (1/2"**thick)**
One 2 1/2" **Paint Brush**
Turpentine
Polyurethane Varnish
Neatsfoot Oil Compound

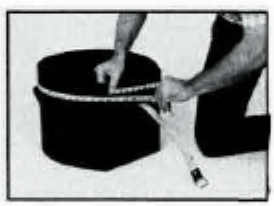
Assuming you have gathered all the necessary materials, you are now ready to begin.

WEATHERPROOFING:

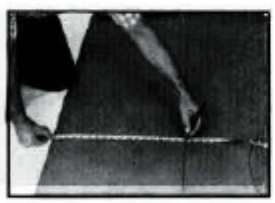
1) Trace around the case lid onto the felt with a black felt-tipped pen.

2) Measure the inside depth of the case.

3) Measure the circumference of the case.

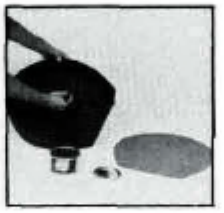


4) Lay out the depth and the circumference on felt. Do this for every case that is to be weatherproofed.



5) Once all the patterns have been measured and traced, proceed to cut out the patterns. Check all patterns for a snug fit before applying varnish.

6) Apply a coat of polyurethane varnish to the inside top and sides of the lid. Be sure to do this in a well ventilated area. Let dry for two minutes.



7) Insert the felt and form to the shape of the lid. Repeat the same procedure for the inside bottom of the case. Be sure to smooth out all wrinkled areas.

8) Apply varnish to the inside walls of the case. Roll up the felt pattern and form-out around the interior walls.

9) The case is now insulated. Leave it open and let dry for a few days in a well ventilated room.

10) When the inside is dry. varnish the complete outside surface of the case, except for the leather straps. Allow ample time to dry.

CONSTRUCTING THE SHOCK ABSORBER:

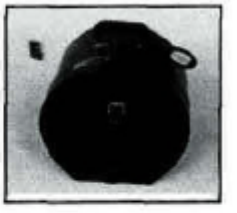
11) Trace around the case lid and bottom onto 1/2" foam rubber. Cut the foam rubber to shape. Be sure to test for a snug fit.

12) Insert the foam rubber in the bottom and lid of the cases. You now have a built-in shock absorber.

PROTECTING LEATHER STRAPS:

13) Oil all leather straps with Neatsfoot Oil Compound. Apply two coats if the leather is exceptionally hard or dry. This gives life to the straps and also prevents tearing.

14) Place a luggage tag on the handle of each case for easy identification. You now have a smart looking case, as well as a safe compartment for your drum.



I would also suggest purchasing and weatherproofing your cases before your new drums arrive. Your cases will then be completely ready when your drums do arrive, thereby assuring them of tailored cases to guarantee fine tuning and safe storage. Good musicianship begins with the proper care and maintenance of your instruments. What better place to begin than with your travelling cases.

TONY WILLIAMS:
Solo on "Seven Steps to Heaven" (Miles Davis-Columbia 8983)

by Skip Shaffer

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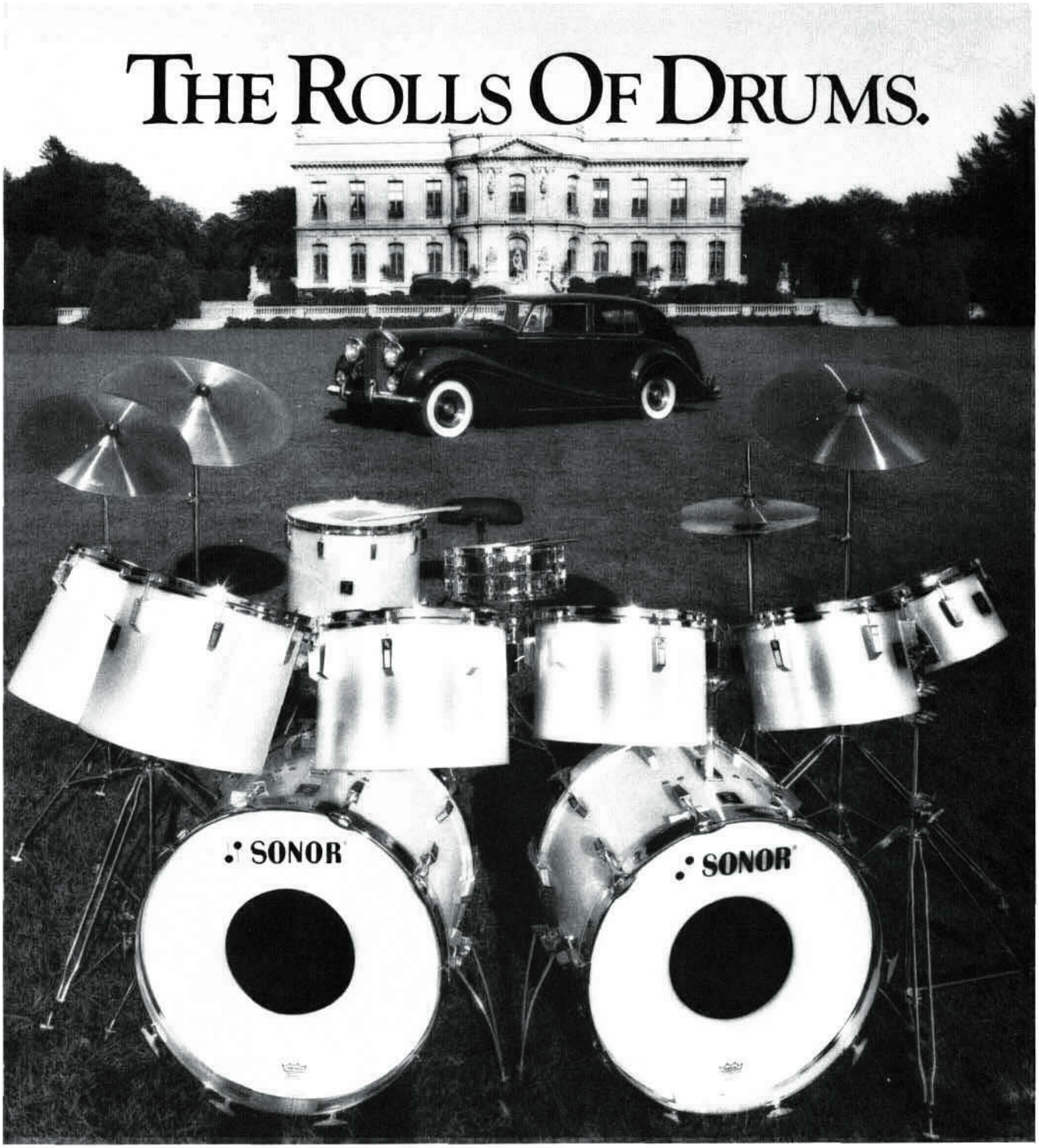

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An Introduction

by Cheech Iero

Last year the music industry grossed four billion, one hundred thirty-one million dollars . . . now that is big business! To prosper in a capitalistic concern of that magnitude, one must learn and apply the principles of their vocation just as one studies and utilizes their instrument. If you do this you will find your career progressing at an accelerated pace. The business and the music can go hand in hand.

Too many very fine musicians are still in their basements because they haven't learned to deal with the "business" end of music. It is for this reason our editorial department has initiated "Taking Care of Business." This column will be most interesting to all drummers facing this complex phase of their profession.

No one is going to knock on your door and hand you success. You have to work just as hard at the business end of your musical career as you do at developing facility on your instrument. How do you take care of business? You must decide exactly what you want to do and determine what you have to give in return for it. Don't let a single day go by without doing something positive to advance yourself as a musician within this industry. Discipline yourself by establishing carefully maintained habits. Most successful musicians have committed themselves to a much stricter system of self-discipline than any which has been forced upon them by circumstances. This self-discipline is created by personal initiative and burning desire. These qualities are found only in winners. Self-discipline is the source of all persistence and the means by which you may develop the habit of carrying through all your plans and reaching your goals. Remember, your fixed habits determine where and what you are, reflecting how much or little you have accomplished. Organizing your positive habits calls for repetition, willpower, perseverance, and faith.

Set goals for yourself, whether they be strictly musical or encompassing the other aspects of your career. Work toward them with determination, and do not rest until you have exhausted every possible means of attaining your ambitions. Do this with fervency which will give conviction to your work. Remember enthusiasm is contagious. and you will soon find that you have gained the cooperation of others. Enthusiasm is also a significant quality of a pleasing personality.

Budget your time wisely. This is extremely important, because countless musicians find that the business aspect of their occupation bogs them down and leaves far too little time to be inventive. The independence and freedom which is so necessary for any artist to be creative, can only be realized through the self-discipline of a strict budgeting system of one's time.

Some of the pertinent topics to be covered in TCB are:

The Contract: How to fill it out. What to include and what to avoid. How to protect yourself and your group.

Going For The Big One: How to get a better gig. Getting your name around. Pointers to remember before an important audition.

Income Tax and the Musician: Organizing travel expenses. Hints to bookkeeping. Which expenses are write offs.

Tuning Up For An Audit: What are your chances of being called for a tax audit? What does the IRS look for when you are audited? Documents you should keep if the IRS challenges your tax return. How to obtain an appeals conference.

Putting Your Percussion Product On The Market: Securing the necessary patents. Manufacturing the product. Selling the idea to a major manufacturer. Advertising. Trade Shows.

Establishing A Teaching Practice: Attracting students through advertising. Setting up and sound proofing your studio. Developing a teaching program.

Publishing Your Own Drum Instruction Book: Organizing your ideas. Graphics, and typesetting. Selecting the right printer. Endorsements. How to advertise. Drum and music store distribution.

Coordinating A Clinic: What facilities are needed? Publicity. Security. Estimating costs, etc.

We are certain you will be referring to the various subjects covered in this column from time to time, for the subject matter will be sources of information which other publications somehow ignore. But keep in mind, it is entirely up to you to take care of business.

Seraphine, *continued from pg. 15*

millionaire. My motivation was my love for music and I think you have to do it for that reason. There are so many musicians and rock bands who get together just to make it because that's the thinking in today's music. You have to be agressive and sell yourself and realize that there are certain compromises you have to make down the line. When you're starting out, you have to get a perspective. Find a good teacher, study and learn music. Jam a lot while you're studying so you get the best of both worlds," Seraphine advises. "You get to learn the technical part of the drums and all of music and understand what is going on around you. That was an important part of my playing. I understood what I was playing and it made me get better. Once I knew what I was playing, I wanted to move onto the unknown. Study. Practice a lot. Drums are a very disciplined instrument because you're using both legs and both arms and have to get them going together. Play along with records, anything. If you really contribute something to music, that's really an accomplishment, and I think that's what you really have to push for."

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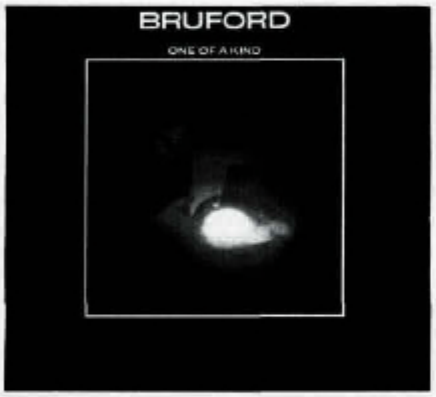


BRUFORD: ONE OF A KIND
POLYDOR/PDI-6205

Bill Bruford is finally fronting his own band, which is called, simply enough, Bruford. *One Of A Kind* is the debut album of Bruford, even though all its members played on Bill Bruford's last solo effort *Feels Good To Me.* Together again are keyboardist Dave Stewart, bassist Jeff Berlin, Allan Holdsworth on guitar and, of course, Bill Bruford the old salt amongst rock drummers who has played with Yes, King Crimson, Genesis and U.K. Bill Bruford has always played excellent music and *One Of A Kind* preserves that tradition.

The drum style of Bill Bruford is distinctly his own. His rhythms are in perpetual motion, which has become his trademark. The beats are constantly changed and rearranged, but always with a syncopated feel. It is a different kind of funkiness than Harvey Mason or David Garibaldi in that the downbeats are moved around and are often played in odd meters. Bruford always flows smoothly. The sound of his set is as easily recognizable as his playing; his bass drum is a deep thud, which counterpoints and interplays with his tight popping snare. One of the snare heads is tuned loosely enough to give it a slight ring, making it alive and bright. With a little experimentation this could be done with most metal snare drums. Bruford's tom set up is also unique. He uses two wood toms, one mounted and one floor, with the rest being *Roto-Toms.* miked in a way such that they are given fibreglass-like characteristics, which compliment his snare beautifully.

The record opens with "Hell's Bells" and immediately Bruford uses his simple but perfectly even fills very effectively. When Holdsworth takes his lead, Bruford double times the pace with rim shots on the snare, accentuating the guitar solo. The title track follows and features a funky Spanish flavored marimba solo which is too brief and a Cobhamesque tom solo. The side closes with "Fainting In Coils" which begins with a short recitation from "Alice's Travels In Wonderland." After the reading passage, Holdsworth takes the lead with another great solo while Bruford's bass and snare go to work.

Holdsworth's melodic and very often blazing guitar is once again featured on side two's opener "Five G." On the following cut, "The Abingdon Chasp," Jeff Berlin takes the spotlight. However, Berlin's fretless bass, along with Bruford's hi-hat, make it sound too much like something from Weather Report's *Heavy Weather.* Nonetheless, Berlin's basswork puts him in a league with Jaco Pastorius and Percy Jones. Bruford uses his brushes on the next track "Forever Until Sunday" adding great texture to the song, so rare in this type of music.

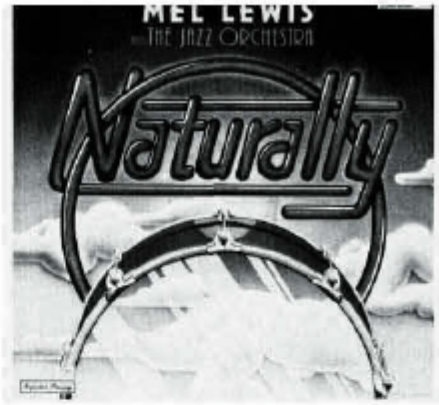
The attractiveness of Bill Bruford is not chops, but taste and musicality. His constant flow of original beats keeps the album interesting and exciting. Bruford is always on top of the music with either a break, accent or crash, and what he lacks in chops is made up for in Holdsworth's percussive guitar playing. The four members of Bruford deserve the album's title. **L.K.**

MEL LEWIS AND THE JAZZ ORCHESTRA: NATURALLY
Telarc-Digital DG-10044

A national decree of some sort should exist stating that no aspiring big band drummer should be permitted to sit behind a big band without first having studied all the recorded works of Mel Lewis — the ultimate big band drummer. *Naturally* would certainly be no exception to that decree. Once again, Mel Lewis provides the observant drummer with a crash course in propelling the jazz orchestra with taste and control.

This Ip is interesting for two other reasons. First, it's the premier recording of the band since the departure of arranger-composer Thad Jones. Though the charts are all by Jones, it's evident the band is now totally in the experienced hands of Mel Lewis. Second, the recording itself is digital, a method by which the band was allowed to record naturally, thus the title. The band was set up in normal playing fashion as opposed to the unnatural sectional separation common in the studios. No headphones were used. Only three omni-directional microphones placed directly in front of the band and a few spot mikes were used for the session.

The band sounds better than ever, complete with exceptional section work and the fine solos we've come to expect throughout its twelve year existence. Three tracks in particular point out precisely why Lewis is one of the most musically sensitive, subtle



and tasteful drummers who ever lived. "Cherry Juice," a carryover from the *New Life* Ip, is a romping Jones original and one of the finest examples of precision section work on the record. At the center of that precision is none other than Lewis himself, holding it all together with drive, color and judicious placement of simple but effective fills.

"Two As One" is a lesson in ballad drumming and in the fine art of letting the band breathe. Drummers surely can appreciate Lewis' uncanny ability to consistently choose the appropriate phrasing and color combinations for the flavoring of Jones' lush and flowing voicings. Here we have drumming that is never obtrusive, while there's never any doubt of its presence. The perfect blending.

"My Centennial" is an all too rare solo excursion for Lewis. There's some masterful weaving of opposing meters and polyrhythms built over a relentlessly pulsating 2 and 4 hi-hat on this cut. Mel's meticulous use of space and complete control of dynamics add up to a highly interesting and unusual solo.

Lewis always gets a rich mellow sound from his drums. The liner notes pay ample credit to maple shell drums and the digital process, but ardent Lewis fans know better. The true credit lies in the hands of Mr. L. himself; a jazz purist who has over the years developed his own unique sound without tricks or gimmicks. In an age of synthetic recording techniques and polluted percussive effects, the unadulterated and joyful music of this seasoned ensemble is like a walk in the morning woods. As for Mel Lewis, well, let's all write our Congressman and see if we can't get that national decree enacted. **R.W.**

URBAN ENSEMBLE
THE MUSIC OF
ROLAND VASQUEZ
ARISTA: GRP 5002

One would never know *Urban Ensemble: The Music of Roland Vasque:* was Vasquez's debut album, for all his compositions are clean and well thought out, the arrangements are orchestrated with fullness and taste, and the production is polished. It takes most artists two or three albums to attain that sophistication.

On side one, "Music For A Flowered Pig" is propelled by Ken Wild's funky bass line and solo, along with Vasquez's intense drumming. The sound of his drums are round and fat. This is a real toe-tapper which moves forward like a steam roller.

"Long Gone Bird" combines upbeat horn licks, a precisely placed saxophone solo, and piano runs which cascade like a waterfall over the laid back groove of the rhythm section. Vasquez uses his syncopated bass drum, hi-hat and snare to introduce the bass line theme of "The Visitor." Ralph Rickerts beautiful flugelhorn solo gives us a taste of his jazz roots. Vasquez does some of his finest subtle playing with blends of colorful percussion work added by Chuck Wike. Roland's concern with tuning the drums to the key of the piece is evident here, as he attempted to tune the drums to the pedal point of "C."

Side two begins with a spacey funk piece entitled "Return To Cognolia" featuring John Darsts sharp, clear guitar work with Vasquez getting a great drum sound out of this chart. The horn section is tight and makes effective use of the echo device. The mood changes drastically as "Some Friends" opens with the unmistakable acoustic piano playing of Patrice Rushen. As Patrice fades into oblivion, the listener is overtaken by a samba-rock like movement as Vasquez and Wild engage in a compelling musical conversation. For "Soul Force" the percussion section boasts the talents of Vasquez, Chuck Wike, Manolo Badrena, and Roger Squitero. Jim Coile's tenor sax solo is exceptional as he weaves in and out of the already smoking rhythm. The last tune is "Stephanie," an easy groove featuring Ralph Rickert on Harmon electric trumpet and flugelhorn, who plays with relaxed, easy, almost nonchalant mastery. The pulse is reinforced by the bongos of Badrena, as Vasquez lays low once again.

Throughout the record a certain freeness of approach is evident. Roland himself told me, "Nothing was more than a second or third take." His playing however, does not promote himself beyond the demand of the condition of the music. He seems very comfortable comping behind the Urban Ensemble's solid musicianship; a lesson in tasteful restraint. C.I.

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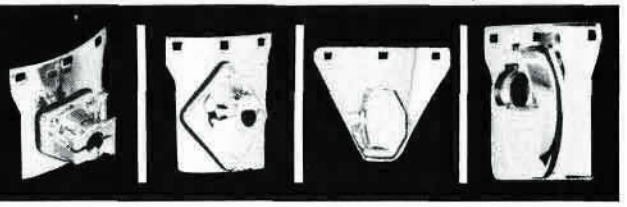


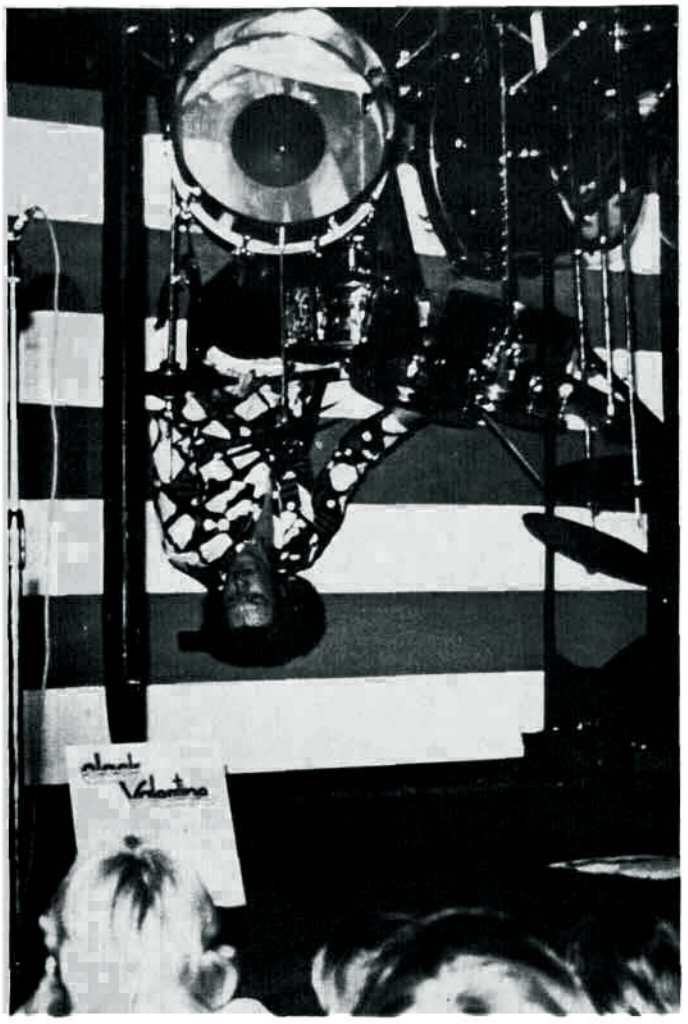
SLIGHTLY OFF BEAT

FLIPPED OVER DRUMS

by Karen Larcombe

Few drummers can boast of setting a world record. It's doubtful that the speed of Buddy Rich has ever been clocked, or the strength and stamina of Billy Cobham measured. But a drummer from San Diego, California can claim a world record for drumming 16 1/2 minutes — upside down.

Jack Valentine, a member of musician's local 325 in San Diego, set his world record at the Bicentennial celebration at the San Diego Expo back in July of 1976. Since that time, circumstances have prevented him from performing his feat again or trying to break his old record. However, with a positive approach, Valentine is determined to get in shape and practice for his ultimate goal — 20 minutes of upside down drumming.



How difficult is it to play upside down?

"Playing upside down wound up being great strength practice for right side up playing. It's not difficult, other than the fact that my hi-hat doesn't operate and my right foot falls asleep. One thing that is difficult is playing sideways," Valentine explained.

The novelty of a musician performing against gravity is not a new idea. Keith Emerson of Emerson, Lake and Palmer, had his piano turn several revolutions during the group's concert performances five years ago. Valentine said that this was not quite the same thing because, "Emerson was not actually playing the piano while it turned. His music was on tape during that part of the performance."

At one point, Valentine had heard that a drummer from Earth, Wind and Fire was performing upside down and he became upset. "After all, it was my half crazed, corny idea in the first place. I at least hoped to be thought of as the nut who started that craziness," he said.

It turned out to be a false alarm though, since Earth, Wind and Fire has two drummers; the one drummer did the upside down stunt for theatrical effect, but was not actually playing the drums.

A drummer for 12 years, Valentine originated his idea as part of a publicity stunt to promote an album he cut with the now disbanded rock group, Whitehorse.

"To this day, whenever someone mentions Whitehorse, people immediately say, 'Oh, that was the group with the upside down drummer,' " Valentine said.

Valentine was supposed to perform on the "I've Got a Secret" TV show with Steve Allen. Allen was to perform on a n upsid e down piano and Valentine on his own rig. Less than a month before taping, Valentine broke his leg and was unable to perform on the show.

"The show went on as scheduled, with Buddy Rich doing the trick on a rig built by the guy who made Emerson's upside down piano. Steve Allen wasn'tused, " Valentine said.

The design and construction of the special set-up was done by Valentine and took two years.

"It can be put together and taken apart by one person in two hours or two people in an hour. It requires one stage hand to operate the mechanism, 20 seconds to turn completely over, which really becomes dramatic on stage, and stored, took no more room than my regular drum riser. The basic construction consists of a U-shaped garage door track and a cable that pulls the drum riser up and over. I had a special dune buggy seat and I was strapped to it by a seat belt. The entire rig cost $500.00 to build," he said.

If his record breaking goal is realized, Valentine's feat may be recorded in the Guinness Book Of World Records. His previous record was recognized and accepted by Guinness, but never recorded due to the high amount of world records being set. However, Guinness told Valentine that his record would be entered in a new book pending called — The Guinness Book of Unusual Accomplishments.

CALFSKIN, *continued from page 22*

durability, permanence of head set, cost, and availability.

There will always be those, especially in the arts, who argue with the results of scientific research. I disagree, for example, with the finding that calf and plastic are matched in low-volume sensitivity and in feel, but there it is.

As to the availability and the expense of calfskin heads, there seems to be no comfort on the horizon. Whereas any responsible drum shop is likely to have at least a modest stock of good-quality calf heads, a large or unusual order will probably take a few weeks. The cost of calf heads is presently about twice that of regular plastic heads.

Again, I can recommend the use of calfskin drumheads only to the player who is not pleased with the sound of plastic heads. There are plenty of practical applications for plastic. The drummer who plays very hard should stay with plastic. The "star" who has helpers to carry his equipment and who rarely sees his drums until it's time to play should stay with plastic, since the use of calf requires constant personal care. The person who travels all the time and the person who plays outdoors probably should stay with plastic, since weather conditions can vary so greatly from place to place and since one never knows where calfskin will be available. The player who is reluctant to go the whole route might try using calf heads only on the batter side. I'd recommend using a plastic head on the bottom of the snare drum for the person who travels at all.

If you own good, solid drums that sound all right with well-tuned plastic heads and you're not satisfied, you might consider calfskin. You needn't be dissuaded by people, particularly salespeople, who tell you that calf is not "today's sound." The calf-headed drum is just as modern and just as valid as any of the other centuries-old instruments that we use today. The bass violin did not disappear when Leo Fender came along; nor did he intend that it should. Experimentation is necessary in order to develop your sound.

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DRIVER'S SEAT

BEING EQUIPPED FOR BIG BAND

by Butch Miles

In this article, I'll touch on equipment, various big-band drummers' set-ups, muffling the set for live and recording situations, and some hints on cymbal technique.

As far as sizes go, I've found the following to be pretty much the standard for big-band drumming:

SNARE: 5"X14" or 6 1/2"X14". A thinner snare may give you a little more response, but will often be covered by the brass section in loud "shout" choruses unless you're extensively miked. A thinner snare works very well in a recording situation when the sound can be controlled through the board.

BASS DRUM: a 14"x22" or 14"x24" will give you that full bottom sound that you'll need to anchor the band with plenty left for the kicks in brass or ensemble phrases. A properly tensioned 20" bass drum may be sufficient in some cases but I've always preferred the 24" myself.

TOM-TOMS: Tensioned properly, an 8"X 12" and a 14"X 14" will give you plenty of sound, however, 9"X13" and 16"X16" are standard. The larger sizes have more depth. Two toms are all that's needed, but if you're in a spotlight solo situation you may want to add an extra tom or two for more voices. Therefore, a basic big-band set up would consist of a 5"X14" snare drum, 14"X22" bass drum, 9"X13" tom-tom and 16"X16" floor tom.

My set is standard, except I use a 14"X24" bass drum and two 16"X16" floor toms, one pitched lower than the other. Gene Krupa used a 16"X18" and a 16"X 16". From time to time, I'll also use a 14" and a 16" *Roto-Tom* for extra color. Louie Bellson uses the standard set with two 14"X24" bass drums and four *Roto-Toms* (10", 12", 14", 16"). Mel Lewis uses the standard set with double mounted toms as does Rocky White (with Ellington) and Duffy Jackson (with Basie). Harold Jones (with Harry James) uses the standard set while Ed Shaughnessy uses 20" and 24" bass drums and a host of toms.

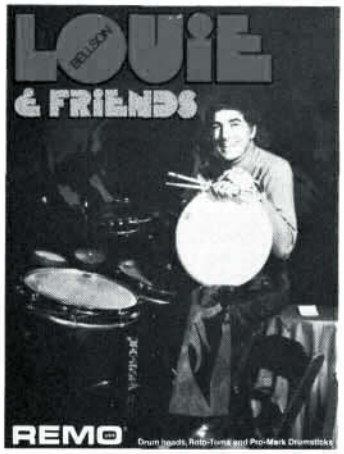
CYMBALS: My set-up consists of a 20" medium heavy ping, two 18" medium thin and thin crashes, 14" *New Beat* hi-hats and an 8" splash. They're all Avedis Zildjian *Brilliants* which give me plenty of tone and response with almost no break-in time required. I also use a 20" medium thin swish with no rivets. My cymbals are set flat so that the angle of attack gives me maximum sound and power with a minimum of effort. Cymbal set-ups are a very personal matter so check a Zildjian or Paiste catalogue to see who's playing what. Once again, it primarily depends on the style of the band you're playing with.

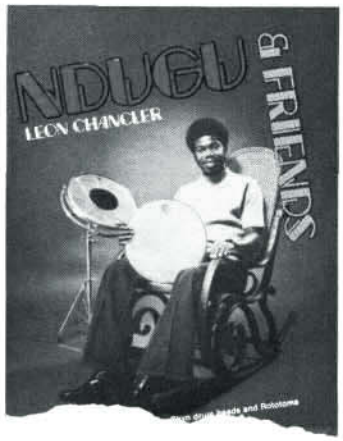
MUFFLING: I leave my set wide open with only one exception. I use a small (2"-3" wide) felt strip on the inside of both bass drum heads. Buddy does the same. Lou Bellson uses a sheet fitted on the inside head of each bass with a large hole cut in the center so that the outer rim of the head is deadened. He gets a great sound, especially for recording. I once recorded on a 28" bass drum with the front head off and a roll of fiberglass insulation rolled up inside the drum leaving an 8" hole for the microphone to fit inside. I do not recommend this. I also don't recommend taping up your drums or cymbals for big-band recording, though some groups do prefer this. It's up to you to determine your own particular sound.

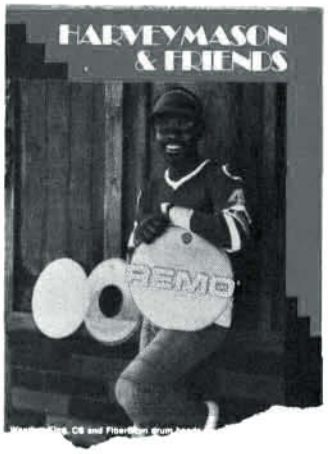
My drums and cymbals sound the same on record as they do live. I know the set will respond as much or as little as I want it to. I also use a wood beater. Felt gives a fuzzy sound that I don't care for.

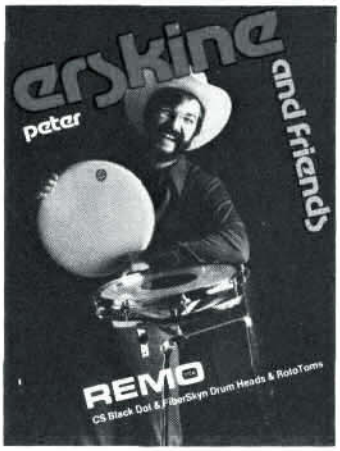
I can always control my set to sound pretty much the way I want. Control is a key word! The set itself is important to be sure, but the sound actually eminates from the player. Many young drummers waste a lot of time thinking it's the other way around. Not so! You control the set and the sound. Learn that and you're 95% closer to creating your own sound.

One final word on cymbals. The best way to get your own sound is a good selection of top quality cymbals. Spend the extra money and buy a quality product that will last and perform to your own demands. Also experiment to find what angle of stick and cymbal is the most comfortable. How strong should your crashes be? Do you want a distinctive ride cymbal or one that roars? Are your hi-hats strong enough to take the punishment of pushing a big band and still be heard? Are they too high pitched or too low pitched? Where are the best live spots and dead spots on that particular cymbal? These and a hundred other questions need to be answered to get the best feel and sound for kicking your big band.









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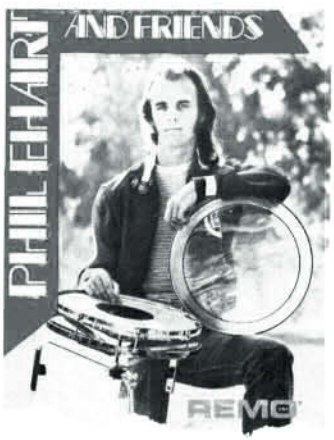

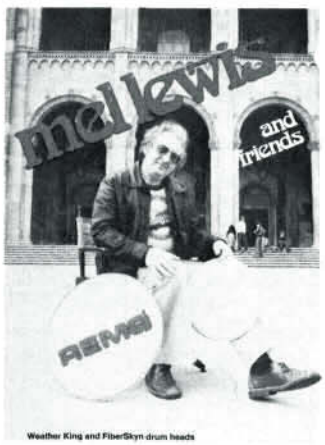

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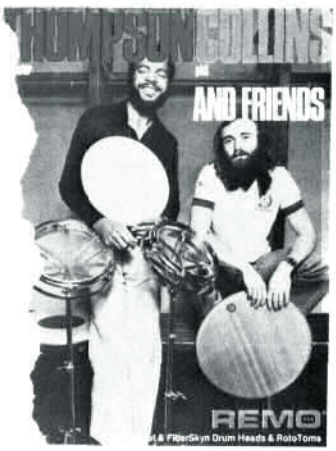

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ED SHAUGHNESSY
(Ludwig Artist)

December 7: Murray State University, Murray, Kentucky, (clinic and concert).
January 18: NAJE National Convention, Albuquerque, New Mexico, (clinic and concert).
January 28: Strait Music, Austin, Texas, (drumset clinic). Also, will give a concert performance at Austin High School.

ROBERT KALKOFEN, Blue Devils Instructor
(Ludwig Artist)

January 10: University of New Mexico, Albuquerque, NM, (marching percussion clinic).

CHARLES DOWD, University of Oregon
(Ludwig Artist)

January 11: University of New Mexico, Albuquerque, (concert, instrumental clinic).

CARMINE APPICE
(Ludwig Artist)

January 12: Ohio State University, Columbus, Ohio, ("Day of Percussion").

ROY BURNS
(Rogers Artist)

January 25 & 26: University of Wisconsin, La-Crosse, WI, (clinic and concert).

PHIL EHART with Kansas
(Slingerland Artist)

December 1: Hemisphere Arena, San Antonio, TX.
December 2: Dallas Convention Center, Dallas, TX.
December 3: Sam Houston Coliseum, Houston, TX.
December 5: Tingley Coliseum, Albuquerque, NM.
December 6: El Paso County Coliseum, El Paso, TX.
December 7: Tucson Community Center, Tucson, AZ.
December 8: Veterans Memorial Coliseum, Phoenix, AZ.
December 10: San Diego Sports Arena, San Diego, CA.
December 12: Aladdin, Las Vegas, NV.
December 13: The Forum, Los Angeles, CA.
December 16: Salt Palace, Salt Lake City, UT.

MEL LEWIS
(Gretsch Artist)

December 7-12: Helsinki, Finland.
December 15-20: London, England.
January 1-7: Village Vanguard, New York City. Also, plays regularly at the Vanguard on Monday evenings.

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QUESTIONABLE
continued from page 8

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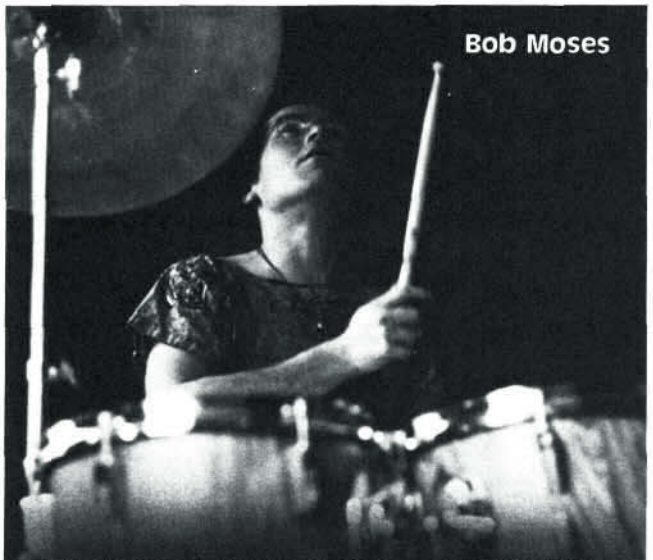

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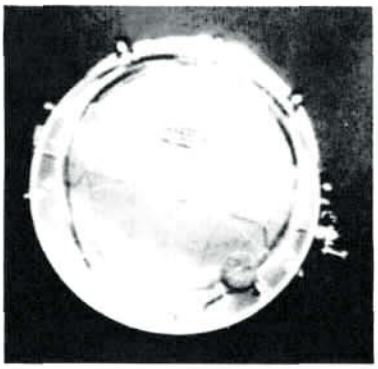

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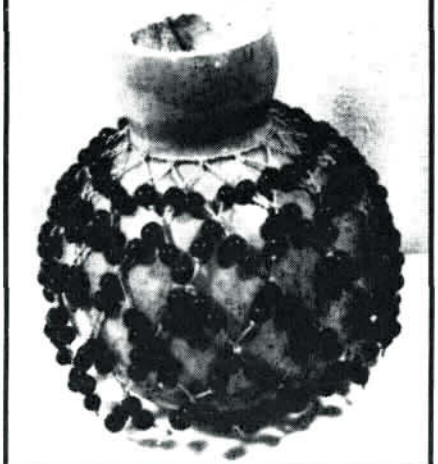

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MOSES *cont. from page 20*

He was beautiful. I went to some strange gigs, in burlesque houses, to some really beautiful ones. I heard him play with Eric Dolphy, Lee Morgon, Bobby Hutcherson and Reggie Workman one time. He had his own band with Joe Henderson, and used to play at Birdland on Monday nights. In fact, they even played one of my tunes. I remember when I was 16 going to rehearsal. Joe Henderson was with Edgar's band and they played a tune I wrote called "Weirdo's Waltz." Kind of like a Monkish tune. I was in seventh heaven. They must have liked the tune because they played it for about a half hour. They really stretched on it. That was my first experience of not only hearing my music, but hearing it from people of that quality. They just took it and flew with it. That man was very nice to me in every way. He had the most independence of any drummer I've ever heard. And the most grace. I think of his hands as moving like swans. His brush work. He never repeated himself. I heard him play 20 or 30 times and I never heard him play the same thing twice. Everybody's got their licks and their bag of tricks and things they just like to play a lot, but he was astounding. A lot of people didn't hire him because he played too much. He had this incredible rolling thing. Similar to Elvin, but I was hearing him do that before I heard Elvin do it. That constant action between the snare drum and the bass drum.

CI: Maybe it was too busy for some musicians' taste.

BM: It was a lot. It definitely drew your attention. I'm not one of those people who listen to the drums because I'm a drummer. I listen to the music, and not necessarily to the drums anymore than the piano or the saxophone. But in this particular case, when I walked in I heard Edgar, and said "What?" I got a table that was about two feet from the drums and did nothing but watch this guy for the whole night. I didn't hear a note of the sax player or the bass player after that. And I think that scared a lot of people. There weren't that many people who were ready to play with that. He had a lot of bad breaks. He was supposed to play with Trane for awhile and that didn't happen. He would have been excellent too. He's had a child which was a good thing for him. He's just one of those people who's been neglected and underrated, and I try to mention him in any interview because I consider him so heavy. And it should be on record that one person thinks so. Most people who are coming up now a days don't know about him and that's a shame. I hope to use him in the future on an album of my own. To pay him back a little bit.

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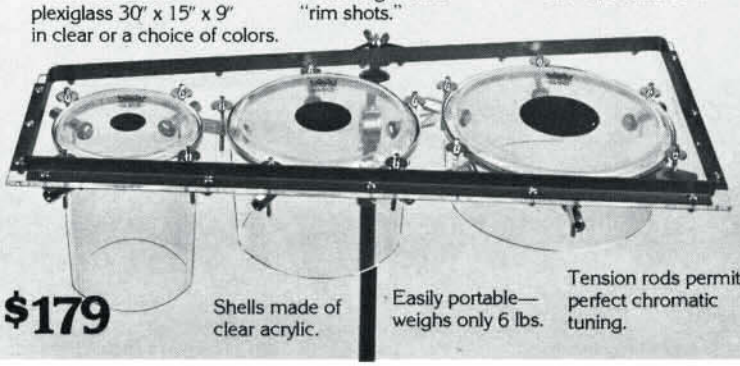

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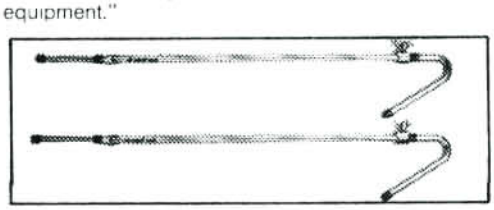

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BARLOW

continued from page 26

BB: Yes, but there are American bands that have just as much technique: Weather Report, DiMeola, Chick Corea, you name it. Sure, there's spontaneity, and if the feeling's right, a little less precision won't hurt. I mean, they don't sound sloppy.

MS: Certainly not the people you mentioned. Maybe it's just that people think of some other kind of American music, Top 40 maybe.

BB: Oh God, I hope not. I mean, I don't listen to that stuff too often. It's nice once in a while I guess, but I prefer to be stimulated on a musical level. I like something musically challenging and exciting going on.

Another thing that's quite different about American as opposed to English music is that with a lot of American music, people are doing backing sessions for one performer, rather than being just in one band for a while. So they're exposed to many different things. And I find that attractive. I almost envy them, people like Steve Gadd. I obviously like being in Tull, but I still have a sort of longing to play with different people. I suppose anyone would.

MS: Have you ever been accused by anyone of overplaying, and if so, how do you react to that?

BB: Well, it's been mentioned, but I'm always aware of it and agree that I do tend to do that. That's why I'm so self-critical. But there are times when you just *can't* resist going with a little something here or there.

MS: A flick of the cymbal, a snare drum roll . . .

BB: Exactly. Little flourishes and things. They're great fun and if they work in the music it's great. But they can become very tempting, you know, and you could get drawn into just doing them and then you'd certainly be overplaying. In Tull's music there's so much going on that one hasn't the self-control not to add in his own thing. But the virtuosity has to be controlled, absolutely. But if it's too controlled, too disciplined, it becomes cold. It's a very fine line.

MS: Nicely put. Any parting words for the aspiring drummers out there?

BB: Don't do it! I don't need the competition. Don't smoke cigarettes, which is something I must stop doing myself. Get in shape, practice a bit, and do what you like and don't let yourself get too satisfied. And never lose the heart and soul of what you're doing. That's what was so great about Keith Moon, as great as he was, as technically excellent and crazy and mad a drummer as he was, the excitement, the soul of what he was doing was always there. You could feel it. That's what it's all about.

CARVIN — *continued from page 29*

MC: Philly Joe is the dancer. The things he does with his left hand, his bass drum, and his right cymbal are amazing. Philly Joe is Dracula. (A reference to his *Dracula* recording of some years back in which he mimics the voice of the Transylvanian count). He's the count of drums. Philly Joe has got sophistication. Philly Joe is the only cat I know who can play the 26 fingerings and make them sing. He was one of my teachers.

Elvin Jones is the juggler. Elvin Jones is the only cat I know who can play the multi-rhythms with total independence and make them sing. He has six or seven things happening and it's all under control. That's Elvin, he's the juggler. He's got the multi-rhythmic concept mastered.

SS: How would you term your relationship with Jackie McLean on your second album?

MC: Twins. We have a perfect marriage.

SS: I read that your first musical marriage was with James Leary.

MC: Bobby Hutcherson, James Leary, Todd Cochrane. Bobby Hutcherson was the vibraphonist. That was my first musical marriage.

SS: Which of your other musical associations over the years stick out in your mind? What about Hampton Hawes?

MC: I joined Hampton Hawes in 1971. That was my first jazz gig. Before then, I was a studio musician in Los Angeles, California. I was a staff drummer for two years for Motown. I did the Barbara McNair studio show. I did alot of studio work in LA for about 10 years.

Two weeks after joining Hampton Hawes we went to Europe. When I met Hampton Hawes, I made an album with Hampton. Then I made an album with Dexter Gordon, Ben Webster, Johnny Griffin, Doug Cam. After making one jazz album, I made many.

I had been listening to jazz all my life. I was playing it at home with the record player, while I was making my money doing studio work. Because in LA, there was no outlet for jazz. And my father said a famous drummer was a television drummer. I believed my father, so I moved out to LA to become one. After I did that for 10 years, I said, 'Man, this don't make me feel good.'

Another cat who helped me a lot was Pharoah Sanders. I'm an excellent sight reader, and I came from pit bands and shows. Pharoah said, 'Man, you forget everything you know. Don't play no written music.' That was a challenge, because I had to forget habits I had. In order to play with him I had to forget everything I learned. And that helped me. Between Pharoah Sanders, Hampton Hawes, and Bobby Hutcherson, I created the style of drumming I have today. But it's weird to go to the bandstand, and know that you can read anything. Then a guy tells you to play yourself. I'd say, 'Write it down and I'll play it.' He'd say, 'Man, I don't want you to read it. I want you to play.'

You have to go through a lot of changes in your mind. And you want to do it because you want that challenge.

I stayed with Pharoah three years. After about a year and a half, I saw what he was talking about. And I could see the other side of the world. I could hear it. I started playing differently.

SS: What is in Michael Carvin's future?

MC: Well, he's going to keep on creating. I will always teach. When all my students leave me, I'll have the next group.

Teaching keeps me in touch with the youth of America. Those are the people I dig. Anybody 19 on up, I don't care to deal with, because they're too hip.

I dig to be around cats who come to me to learn. And I dig to be around cats who like to learn. I like to see in their eyes when they start seeing it. It makes me feel happy. And by being around them, they make me feel young.

I'd rather teach young kids, and watch them become the next masters, than get into some track suit and run for some commercial junk to win first prize in some poll. I don't have to go out in the street and flex my muscles. Because I was born with a name.

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BRUSHES, *continued from page 17*

SHUFFLE RHYTHM:

ACCENTS

To accent with brushes, it's necessary to slap the wires directly into the drumhead with a whip-like motion, allowing all of the wires, especially the more densely packed portion protruding from the handle, to come into full contact with the drumhead. The strongest accent comes from both the wires and the end of the handle (from which the wires protrude) striking together.

* * * * *

Besides being used to playing the straight-ahead (mainstream, swing style) jazz forms, the brushes should be employed in performing the complex styles of avant-garde jazz. This opens a whole new area for brushes. Also, such usage is especially valuable in progressive jazz trios performing in small clubs. The drummer can open up without being too loud, attaining multi-sounds and effects that are refreshingly different from those made with sticks.

Furthermore, brushes can be used to develop one's hands. That is, in addition to practicing with drumsticks, one should also practice the rudiments and other rhythmic patterns with brushes on the snare drum and toms. The drummer will find that the non-bounce characteristic of brushes will considerably strengthen his hands, cause him to play cleanly, and develop a sensitive touch. This method of practice is used and recommended by the outstanding musician Alan Dawson.

DISCOGRAPHY

For recorded examples, listen to Steve Gadd on the tune "Restoration" from Hubert Laws album, *Then There Was Light,* CTI 6065. Also listen to Joe Morello on the Dave Brubeck albums, *Time Out,* and *Time Further Out,* Columbia Records; and of course, Morello on his own album, *It's About Time,* RCA Victor, LSP-2486. Unfortunately, this album is out of print, but it might be possible to pick it up at a record shop that sells used albums. Or try one of the public libraries. Listen to Alan Dawson's brush work with the Dave Brubeck Trio on *All the Things We Are,* Atlantic Records, SD 1684. Then there is Buddy Rich, a master with brushes, playing a short, beautiful brush solo on the tune "Late Date," *Blues Caravan* album, Verve Records V68425.

Editor's Note:
Some of the material in this article wax excerpted from the Fun With Brushes *album, MMO 175. Although this instruction album was made by Charley Perry some years ago, the brush work remains relevant to this day.*

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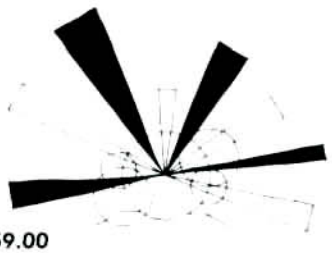

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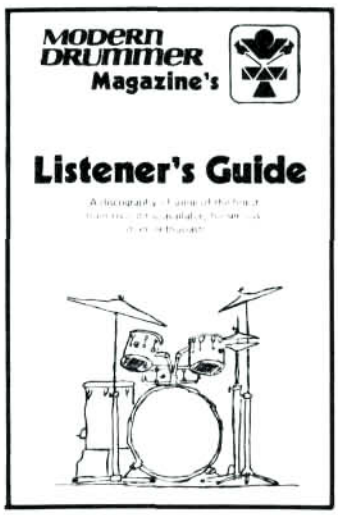

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INDUSTRY HAPPENINGS

DONEGAN TO COORDINATE CUSTOMER SERVICE FOR ZILDJIAN

Gerard J. Donegan has been promoted to Customer Service Coordinator for the Avedis Zildjian Company.

Donegan will be responsible for processing and clearing orders for shipment and for handling customer-related situations regarding pricing, shipment scheduling, accounts receivable and credit. He will also be involved in handling returned goods and shipping of product promotional materials.

1980 PERCUSSION UN-CONTEST

The Percussive Arts Society, in cooperation with the Northwestern University School of Music, will sponsor a "Percussion Un-Contest." The Un-Contest is open to any elementary, junior high school, or high school level percussionist. Participants may perform works for snare drum, timpani, mallet-percussion instruments, drumset, multi-percussion, or percussion ensemble. Each student's performance will be verbally evaluated by a professional percussionist.

The Un-Contest will take place February 9, 1980 on the Northwestern campus. Further details can be obtained by contacting Terry L. Applebaum at (312)492-7228.

MD SCHOLARSHIP

"The Eighth International Percussion Symposium, held at Mansfield State College was a tremendous success," commented Karl Dustman, Educational Director for Ludwig Industries.

Ludwig sponsored the week long event which involved 240 participants from the east coast.

Pictured below are: Karl Dustman (left) of Ludwig presenting a plaque to Gary Gibson, the percussionist representing *Modern Drummer* at the symposium.

APPICE CLINIC BENEFITS UNICEF

"Modern Drummer's Rock Drummer for 1979, Carmine Appice." With that introduction, Gary LeVine, manager of Valley Arts Drum Shop opened a drum clinic benefit for UNICEF. Situated in the San Fernando Valley of Los Angeles, the music store overflowed with drummers who came to hear the latest tips from Appice. The clinic, co-sponsored by Pollard International, Ludwig Drums and Valley Arts, featured Carmine jamming with Earle Slick, Kevin Savigar and Dwayne Hitchings, showing the audience his 48 ways to play any rock beat. Appice also demonstrated playing in different time signatures with the band and answered many questions from the attentive drummers.

Carmine demonstrated his snare drum hookup to the *Syndrum* control panel via a Barcus Berry contact mike which gives him *Syndrum* effects on the snare. Of electronics in drums Appice commented, "I think it's the '80's. Naturally, you can overdo it. I like to use them real tastefully. You can get all kinds of things. You can tune the *Syndrums* in harmony. If you have four of them, you can get a nice chord."

RODRIGUEZ JOINS LP DIVISION

Johnny Rodriguez has joined the record division of Latin Percussion Ventures, Inc., where his responsibilities, in addition to artist and repertoire work and record production, will include promotion and international product placement.

Rodriguez has been a professional musician since he was sixteen years old as bongo player with the Tito Puente Orchestra. Rodriguez has also worked with Tito Rodriguez, Eddie Palmieri, Ray Barretto, Joe Cuba and is currently the leader of the band Tipica '73.

BIG BARRY'S PRESENTS ROY BURNS

Big Barry's Music, Inc. of Brooklyn, NY recently sponsored a clinic and jazz/rock concert featuring Rogers artist Roy Burns. According to Liz Simon of Big Barry's, "We had over 100 people register for the clinic, however the store was packed for 3 1/4 hours. Roy Burns' generosity in giving of himself was overwhelming."

Shown left to right are Barry Jacobson. Larry Newman, Li: Simon, Roy Burns, and Dr. NatSimon.

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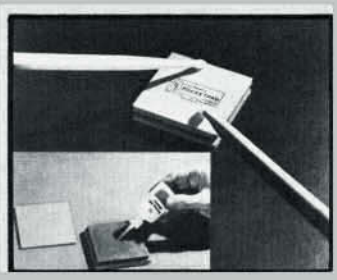

A drummer's practice pad that's small enough to fit in a pocket, yet simulates the action of a full-size drum, has been developed by Chicago musician Rick Trankle. The *Pocketpad* is assembled using a small steel plate, rubber pads, and fast-setting Eastman 910 adhesive.

"I wanted a practice pad that was smaller and had better weight, resiliency and action than those on the market," said Trankle. "It also had to be quiet enough not to disturb people around me."

The rubber pads are cut slightly larger than the steel plate sandwiched between them, so the finished *Pocketpad* measures three-and-one-eighth-inches-square. *Pocketpads* are individually packaged through music stores and instrument dealers. Suggested retail price is $7.95 each.

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Gauger Percussion Inc. has developed a patented product called *R.I.M.S.*™ (Resonance Isolation Mounting System). *R.I.M.S.*™ are designed to suspend the tom-toms on the drumset, thereby allowing greater resonance. The weight of the drum is evenly distributed on its mount, and no hardware comes in contact with the shell of the drum.

The *R.I.M.S.*™ mount extends approximately half-way around the drum and connects to the lugs which are insulated with rubber grommets. The side plate is designed to adapt to most of the available mounting hardware manufactured today. Currently being made to fit the most common sizes and makes of toms, *R.I.M.S.*™ will soon be offered in all sizes. Further testing and development is also being conducted for a bass drum and a patent is pending for a floor-tom mount.

Inquiries regarding *R.I.M.S.*™ should be addressed to: Gary Gauger, Gauger Percussion Inc., 15108 Highland Lane, Minnetonka, MN 55343.

XP-8 POWERSHELLS INTRODUCED BY ROGERS

Rogers Drums has now introduced new *XP-8 Powershells,* it was recently announced by Product Manager, Greg Perry. The new shells, which come in a range of sizes, were designed to provide increased volume under all kinds of playing conditions.

According to Perry, "All *XP-8 Powershells* are fabricated to extremely rigid tolerances and individually inspected. Each shell features eight layers of prime select maple, cross laminated construction with staggered seams, and precise bearing edges. A special clear satin sealer on the inside not only enhances the natural maple grain, but also increases resonance and power. For a matched, uniform appearance and fabrication consistency, the inside and outside layers of the drums are specially selected by hand. To add even more sound, the drums are fitted with custom *Power-Dot* heads as standard equipment.

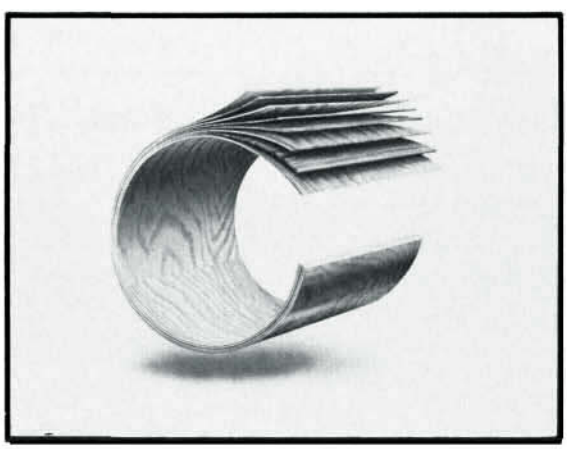
Along with the new *XP-8 Powershells,* Perry also said that Rogers has simultaneously introduced several new colors, outfits and drum sizes. Included in these new colors are the natural woods: Tobacco Sunburst, California Wine and Natural Maple. Also available are three attractive new metallic colors: Blue Mist, Midnight Mist and Platinum.

HIPERCUSSION STUDIO PRACTICE KIT

Hipercussion, the drum division of Caldironi Musica, has introduced a full practice pad kit to the U.S. market.

The Hipercussion kit offers tuneable pads, with replaceable heads; choice of playing surface (rubber or synthetic); and practice cymbal. Extra pads and cymbal arms can be added to the basic model.

For further information, contact: Hipercussion, Caldironi Musica, Via Perugino 44, 20093 Cologno Manzese, Milano, Italy.



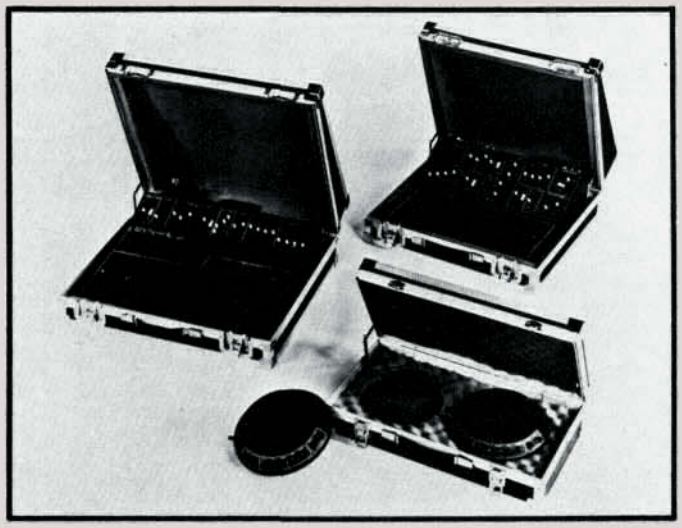
CAMCO DRUMS RE-BORN IN PENNSYLVANIA

Camco Drums has announced the beginning of full production at Camco's new headquarters in Cornwells Heights, Pennsylvania.

Ed Acko, Camco Production Manager, commented on the new Camco drum line, "In an age where many musicians feel that the older instruments are better, we are using modern technology and machinery to surpass what was made in the past. Over the years, Camco built up a cult of die-hard drummers. We'd like to continue that tradition and take it a step further."

Camco Drums feature the same 6-ply, all maple shells, that were used in the past, combined with modern machinery and techniques. Every shell is hand finished in lacquer and fitted with updated hardware.

Camco Drums will soon be available at dealers across the United States. To contact the company for further information, write to: Camco, 1716B Winchester Road, P.O. Box 469, Cornwells Heights, PA 19020.



HEAVY DUTY CARRYING CASES FOR SYNARE

Heavy duty road cases for Synare 1, 2 and 3 percussion synthesizers and electronic drums are now available from Star Instruments, Inc.

The Synare road cases are constructed of furniture grade plywood with a heavy exterior formica finish. Aluminum interior and exterior edging provides added stability.

Synare road cases are available from select music dealers worldwide. The road cases carry suggested retail prices of $110.00 for Synare 3, $125.00 for Synare 1, $125.00 for Synare 2.

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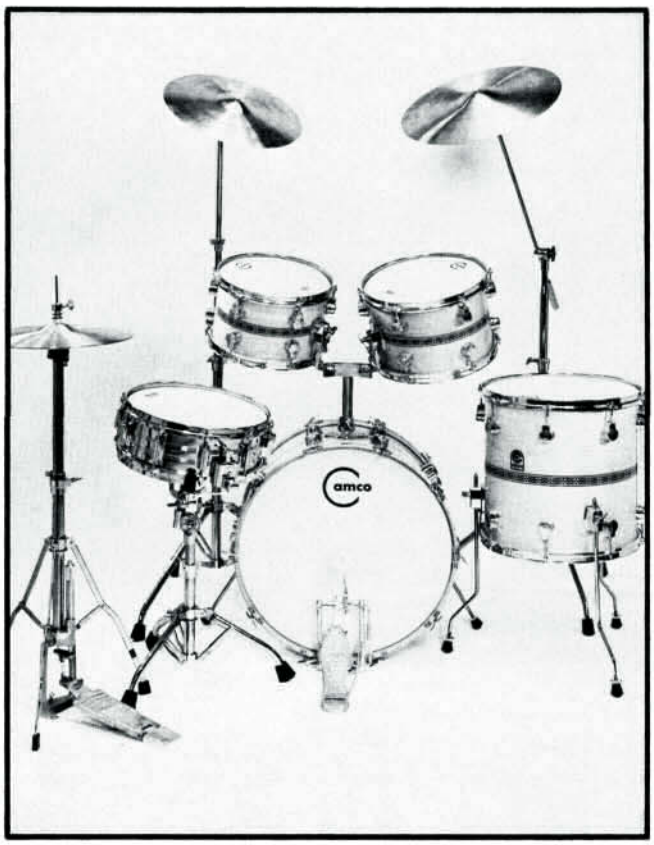
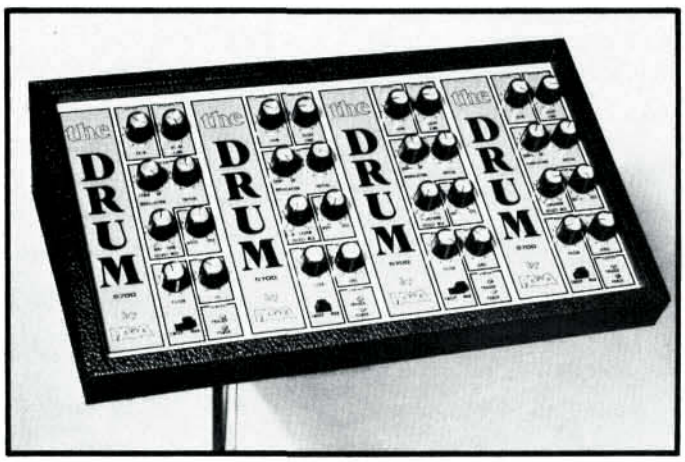
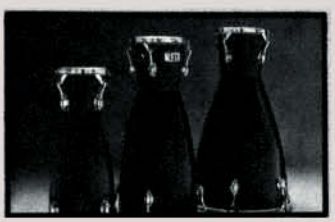




LP RE-VAMPS BATA DRUMS



Latin Percussion has modified the design of Bata Drums; the result of LP's recent research in Cuba.

Changes include an increase in the "neck" size (the smallest diameter) of the drum. The Bata set consists of three drums, each featuring an adjustable strap and wrench and lug lube.

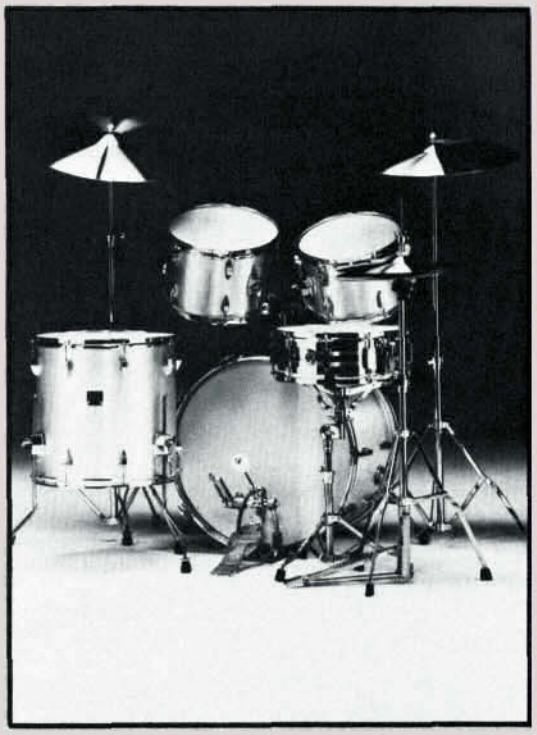
A NEW PERCUSSION SYNTHESIZER FROM PAIA

The latest addition to Paia's line is *The Drum* percussion synthesizer.

"The Drum provides synthesizer versatility by using variable controls for pitch modulation, oscillator waveform mix, noise filter frequency and oscillator/noise mix. Rear panel patching and control points allow multiple cards to be cascaded for an even wider range of effects," according to a company spokesman.

The price is $59.95 for a module kit. Factory assembled and tested units are also available as are complete four module systems. For further information contact: Paia Electronics, Inc., 1020 Wilshire Blvd., Oklahoma City, OK 73116.

ROYALSTAR DRUM SETS FROM TAMA



Tama Drums has just announced the availability of specially priced five piece *Royalstar* drum sets. *Royalstar* drum sets feature heavy wood shells and *Royalstar* hardware.

Each Tama *Royalstar* drum set includes: one 14" X 22" bass drum, 8" X 12" and 9" X 13" mounted toms, one 16" X 16" floor tom, and one 5" X 14" metal snare drum. The hardware includes: one snare stand, two cymbal stands, one hi-hat stand, and one *Hi-Beat* drum pedal. Also included with each set is a pair of Tama *7A* wood tipped drum sticks.

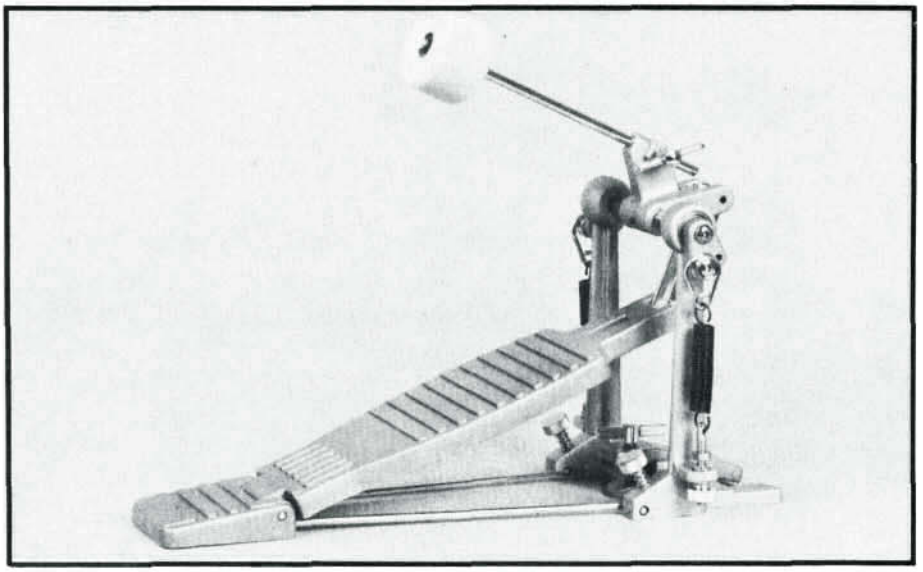
Tama *Royalstar* drum sets are available in Metallic White and Platina finishes. The suggested retail price is $795.00. Tama drums and hardware are available exclusively from: Elger Company, P.O. Box 469, Bensalem, PA. 19029 in the east and Chesbro Music Company, P.O. Box 2009, Idaho Falls, ID. 83401 in the west.

CB-700 'PRO' PEDAL

A new *Pro* bass drum pedal has been added to the CB700 percussion line.

The new pedal, number 3410, features sturdy die-case stand, footboard, heel plate and rocker shaft. Smooth ball bearings are enclosed at the ends of the rocker shaft. Twin adjustable tension springs and dual screw adjustable anchors are also included.

For more information contact Coast Wholesale Music at 1215 W. Walnut Street, Compton, CA 90220, or C. Bruno and Son, 20 Old Windsor Road, Bloomfield, CT 06002.



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WHAT 10 TOP BAND LEADERS LOOK FOR IN A DRUMMER!

and much more. . . .

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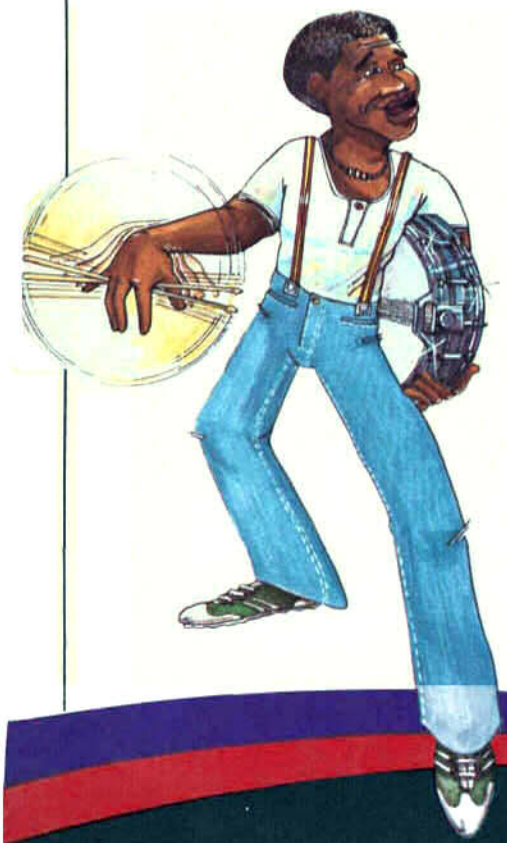
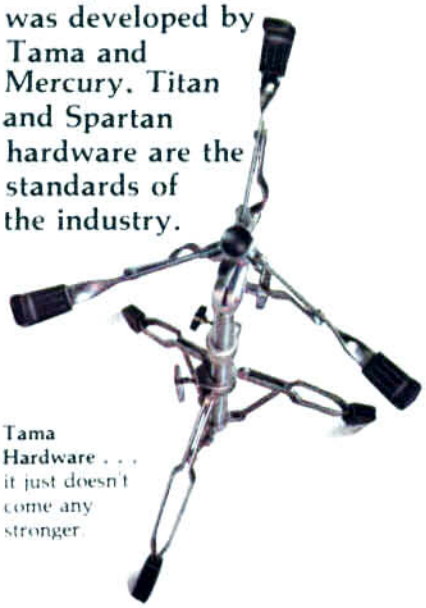
It's time to take a close look at your drums . . . with your ears. Take them down to your Tama dealer and see and hear our story first-hand. And now's the best time — during our Tama Step Ahead celebration.

Thundering, powerful tone and bulletproof dependability have made Tama a favorite with hard-playing and hard-touring bands around the world. And it's no wonder, with the solid durability of 9-ply wood shells and a selection of distinctive and hardwearing finishes.



Rugged beauty . . . Tama Metallic White and new Royal Pewter.

When it comes to hardware, all the others are a distant second to Tama. The very first cymbal boom stand was developed by Tama and Mercury, Titan and Spartan hardware are the standards of the industry.



Tama Hardware . . . it just doesn't come any stronger.

To give you a special opportunity to step ahead to Tama, we've made a special Tama Royal Star kit. This 5-piece kit features heavy wood shells and rugged Tama hardware at a very special price.

The Royal Star 5-piece kit in Metallic White . . . $795*

And if you're up to exploring the outer reaches of the world of percussion, try a Tama Snyper percussion synthesizer. It's keyed from your present drum kit and gives you a wide range of percussive and melodic effects in two discrete channels.

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Step ahead with Tama

Send $1.00 to Tama, Dept. MD for full-color details of the Tama Step Ahead celebration.

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